

# THE ILLUSTRATED LONDON NEWS

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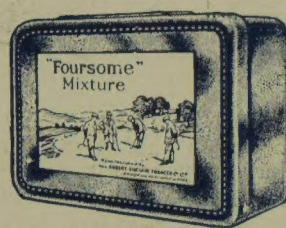
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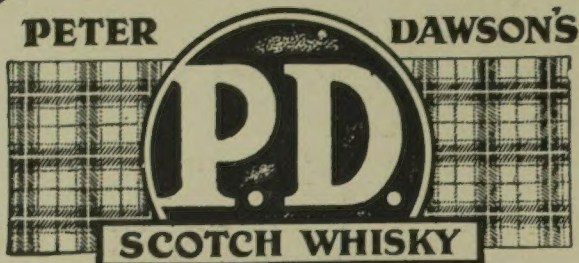
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# THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, FEBRUARY 25, 1922.

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A WEDDING GIFT TO PRINCESS MARY FROM THE ROYAL SOCIETY OF BRITISH ARTISTS: A NEW PORTRAIT  
OF VISCOUNT LASCELLES BY MR. SOLOMON J. SOLOMON, R.A.

One of the wedding gifts which Princess Mary will prize most will doubtless be this portrait of Lord Lascelles, specially painted by Mr. Solomon J. Solomon, R.A., to be presented to her by the Royal Society of British Artists. Mr. Solomon, it may be noted, is President of the Society. Besides many well-known pictures,

he has done decoration for the Houses of Parliament and the Royal Exchange. Princess Mary herself, we may add, has arranged to sit for her own portrait (in pastel) to Mrs. Blakeney Ward, Vice-President of the Society of Women Artists, whose wedding gift the picture will be.—[Reproduced by Courtesy of the Artist.]





By G. K. CHESTERTON.

**B**OLSHEVISM will never be answered as it should be so long as people are always talking about the bad Bolshevik. They will only really see through it when they understand the good Bolshevik. And he, being truthful and transparent, is really rather easier to see through. Only I fancy that he, like some other modern things, is seen through so easily that he is not seen at all. He is like a pane of glass—a thing that people forget until they try to put their heads through it; then they get their throats cut, and they are quite surprised. I mean by this transparency a sort of truism which the idealist accepts and remembers, while the realist accepts and forgets. One of these truisms is that comradeship is a natural and noble thing; and along with this comradeship there goes a certain case for communism, in the sense of certain things held in common. The young Bolshevik is a great bore when he says this for the thousandth time; but even at the thousandth repetition it is still a truism, and therefore a truth.

And our trouble is that we also treat our own truths too much as truisms. I mean that there are certain obvious things to say about the young Bolshevik, and we say them. We do not always mean them; and we scarcely ever really know what they mean. We very seldom know how true our own words are, and still less how subtle they are. For what we say carelessly as a simple truth is often a very subtle truth. For instance, one very obvious thing to say about the young Bolshevik is that he is young. But too often we mean by this nothing better than a sneer at youth for being restless, or a far baser sneer at youth for being idealistic. But the real case against him is not so much that he is restless as that he is only too much at rest in an incomplete cosmos of comradeship. It is not so much that he is idealistic as that he has not yet been disturbed by a newer and more intense ideal.

What is the matter with the young and honest Bolshevik is that he does not yet know anything about private property. He knows all about what he calls Capitalism, a gross disproportion in property which he is right to despise; but he does not know the meaning of private property. Now when we say this to him, he thinks we mean that he has not settled down into a stuffy and stagnant conservatism, as we have; but I for one mean the very contrary. When I was a young Bolshevik, I thought that older men liked pottering in their private gardens because they were timid or tired out. I liked sharing anything anyhow with my comrades; but I felt like this, not because I was a young Bolshevik, but because I was a young man. What I did not know then, and what I do know now, is that the garden of private property is not a refuge, but rather a new world—as much of a new world as learning to read or to play the piano.

A popular and practical comparison may be made between the communism of a Socialist before he understands property and the comradeship of a schoolboy before he falls in love. There is no doubt that the communism is a good thing, as the comradeship is a good thing. It may be that there is a mystical communism that is a better thing, or a mystical comradeship that is a happier thing. But the point is that nobody will talk such nonsense

as to say that the schoolboy will soon grow cold and dull and indifferent, because he will fall in love. Everybody knows that love is not merely a limitation. Everyone knows that it is a positive experience, and an addition to his previous experiences. When the comrade becomes the lover, he certainly does not merely narrow his comradeship from ten people to one. He finds something else which is quite vivid and distinct, with possibilities which simply did not exist in the impersonal friendships of the past. It is creative; it makes him do things, such as hang a poem on a tree, like a lover in Elizabethan drama; or hang himself on a tree, like a lover in Russian drama.

that he has hitherto been handling the material of life like so much clay, but without knowing what can be done with clay. He is like a wood-cutter who has become a wood-carver. It is very jolly to be a wood-cutter, with all the other wood-cutters, and throw wood about in communal heaps and pile it into communal stacks. But it does not happen to reveal, in itself, all that can be done with a piece of wood. Nor do you get any nearer to it by multiplying them into a hundred wood-cutters throwing about a thousand pieces of wood. It comes no nearer to the new emotion, the artistic love-affair of the man who yearns to carve a graven grinning devil out of his piece of wood. Both

sentiments are perfectly human and healthy in their place. Perhaps, on the whole, it is common and commendable that a man should be a wood-cutter when he is young and a wood-carver when he is old. But he is certainly not shrivelled to a mere negation because he has added the art of carving wood to the craft of cutting it. He has not merely become a mild conventionalist because his perfect concept of a grinning devil grows slowly beneath his hand.

But, finally, and above all, you most certainly cannot get him to go back to wood-cutting as a substitute for wood-carving. He will not admit now that treating trees as dead lumber is better than treating them as lively demons. He knows all about the happy time he had in his youth, laughing with his comrades as they cut sticks on the common land, and perhaps used them in the common riot. But he also knows that a new life began for him when he had a small piece of wood of his own.

The exceptions to this are exceptions that prove the rule. We might vary the metaphor by comparing the attitude of young communists towards land with the attitude of young children towards snow. It is a comparison very complimentary to the communists; and I hope they appreciate it. For when a baby sees snow he sees a vision; a splendour of sacred silver very near to that unthinkable lucidity of heaven, where white can be a colour and purity can be a passion. Children have the higher communism in connection with snow; that is, they treat it as infinite, as a thing of which there is an inexhaustible supply, and which does not need to be divided formally among individuals. This works very well for the purpose of snowballing; and snowballing is a sublime and lovely thing, of which none will speak lightly. But this communal joy is not consonant with creative art. We see this when the artist passes from the snowball to the snow man. Nothing is needed of a snowball except to be an approximate sphere. But something more is needed for a lively and appealing version of the human form besides a conjunction of

approximate spheres. Hence the average snow man, being a piece of communal art, or what Trotsky would call proletarian art, strikes the art critic as somewhat indecisive and even infantile art. But when Michael Angelo offered to make one of his mighty statues out of snow, we may be very certain that he was as much an individual and even isolated master of his material as when he made one out of marble. His snow man was certainly not a communal statue. And I do not envy the Lappy comrade who threw a snowball at it.



AN HISTORIC NUMBER: THE COVER OF THE WEDDING NUMBER OF "THE ILLUSTRATED LONDON NEWS."

We reproduce above, in miniature, the coloured cover of next week's Wedding Number of "The Illustrated London News," which will deal thoroughly with every phase of the marriage of Princess Mary and Viscount Lascelles, thus adding one to the many historic issues we have published. It should be emphasised that the Number, which will be dated March 4, but will be on sale on March 3, will deal not only with the lives and activities of the bride and bridegroom, and so forth, but with the actual wedding ceremony in the Abbey, the bridal procession through the streets, and all other points of interest in connection with the occasion. Numerous pages will be reproduced in colour, and photogravure printing will be another feature. Our readers may rest assured that the Number in question will be one to keep and hand down to future generations; and it should be added that it would be wise to order at once, either from agent or bookseller, as there cannot, under any circumstances, be a reprint.

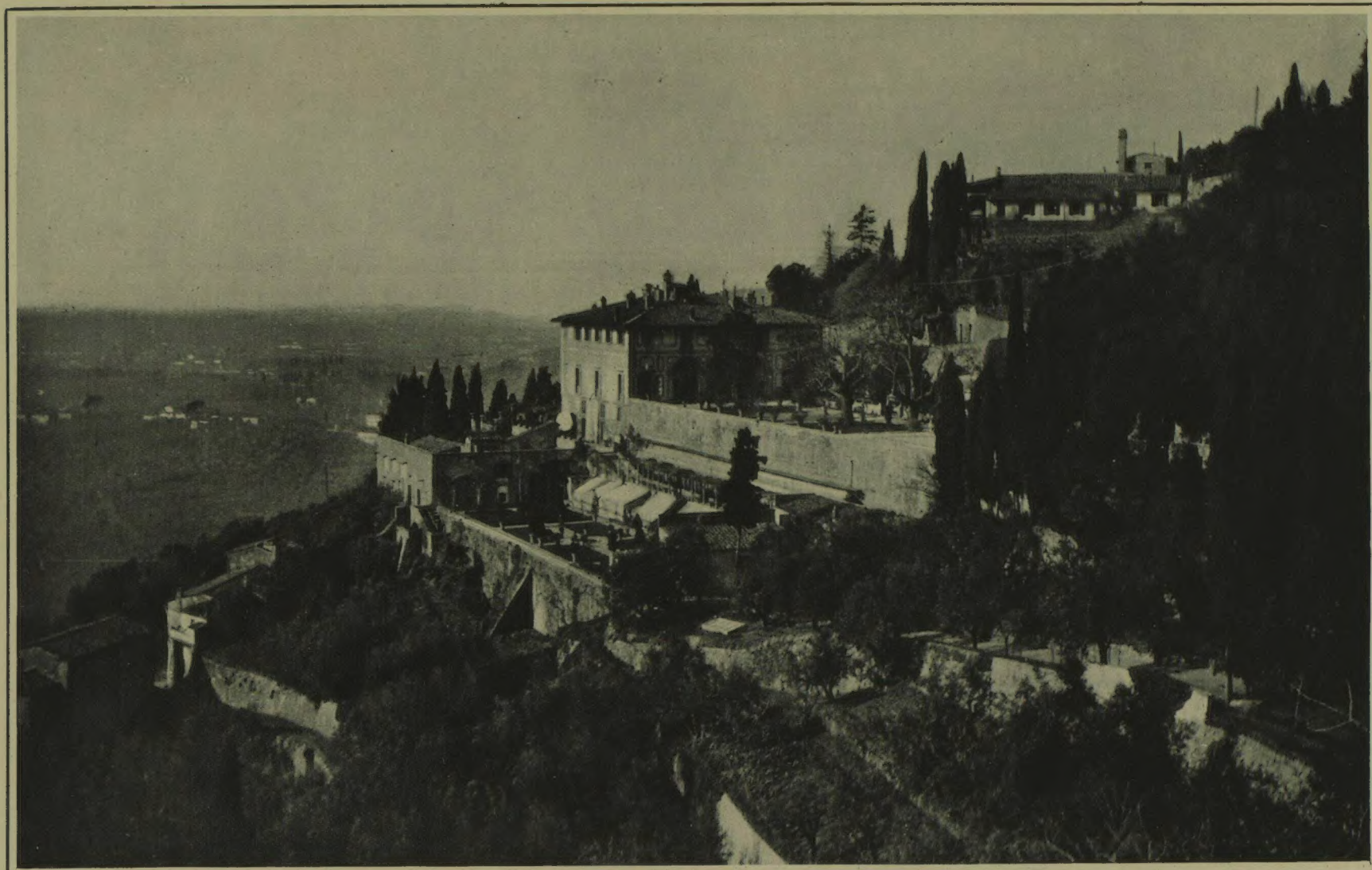
It may drive him to learn dancing, or keep a diary, or order a feast, or offer to fight somebody, or do all sorts of things bad or good; but the point of it is that it is positive, it is an addition to his previous interest in life. The only difference is that by its nature it has to be an individual interest.

Now, all that is substantially true of the natural sense of property when it comes to a man, generally rather later in life than the experience of falling in love. It may be a concentration, but it is also an extension, because it is an addition. The man realises



# FOR PRINCESS MARY'S HONEYMOON: A HAUNT OF LORENZO DE' MEDICI.

PHOTOGRAPHS BY FRATELLI ALINARI AND F. BARSOTTI (FLORENCE).

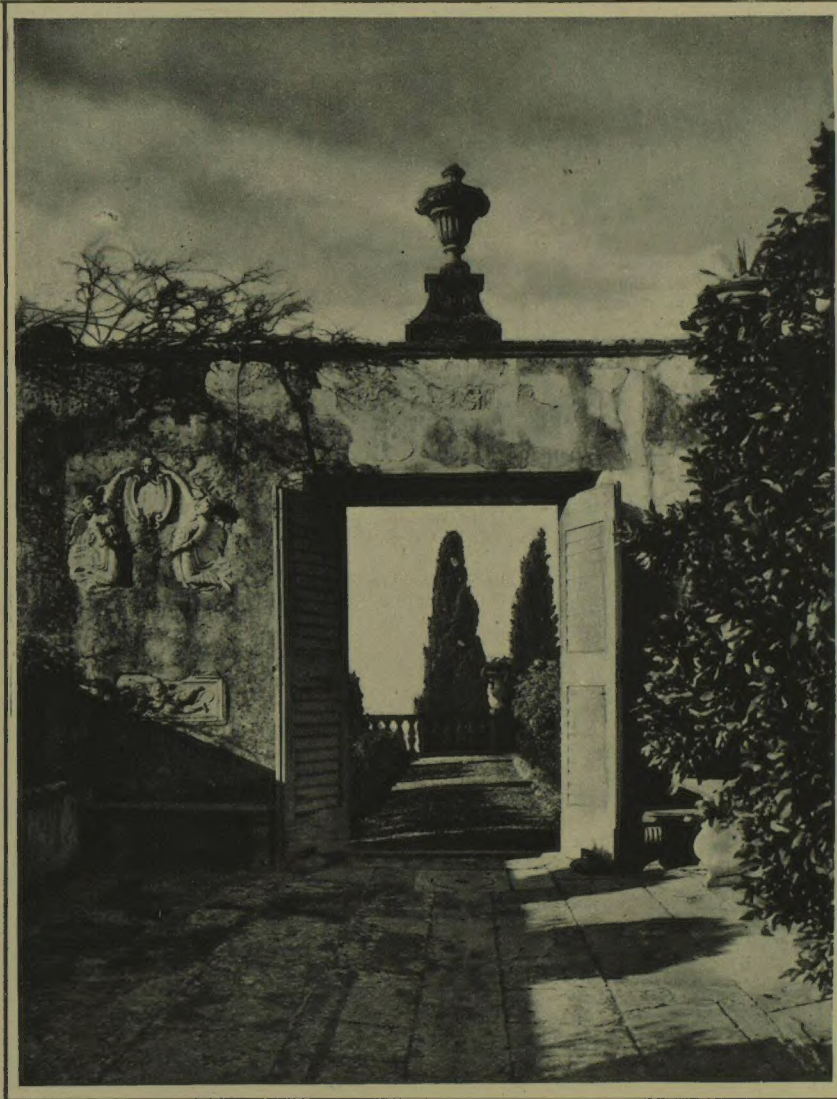


ONCE A RENDEZVOUS FOR THE GREAT MEN OF THE RENAISSANCE GATHERED ROUND LORENZO DE' MEDICI: THE FIFTEENTH-CENTURY VILLA MEDICI, AT FIESOLE, WHERE PRINCESS MARY AND LORD LASCELLES WILL SPEND PART OF THEIR HONEYMOON.



OWNED IN THE EIGHTEENTH CENTURY BY LADY ORFORD, WHO DECORATED IT IN CHINESE STYLE: THE VILLA MEDICI—THE VERANDAH.

After beginning their honeymoon at Weston Park (illustrated elsewhere in this number), Princess Mary and Lord Lascelles will go to the Villa Medici, at Fiesole, the most interesting of the historic villas on the beautiful hillside between that place and Florence. It was built towards the middle of the fifteenth century for Cosimo de' Medici, who established the greatness of the famous Florentine family, and it was a favourite residence of Cosimo's illustrious grandson, Lorenzo the Magnificent, who there gathered around him the principal artists and learned men of the Renaissance. In the seventeenth century the Medici family sold the villa,



RESTORED IN THE ITALIAN STYLE BY THE PRESENT OWNERS: THE GARDENS OF THE VILLA MEDICI, A CORNER OF THE TERRACE.

and a century later it passed into the possession of Lady Orford, who decorated the interior in the Chinese style, making it much like an eighteenth-century English country house. The villa now belongs to Lady Sybil Scott, a first cousin of Lord Lascelles, and her husband, Mr. Geoffrey Scott, First Secretary at the British Embassy in Rome, who have restored the gardens in the Italian style. Further beautiful photographs of the Villa Medici will appear in our Wedding Number. It must not be confused, as in certain papers, with the other Villa Medici at Careggi, where Cosimo and Lorenzo de' Medici both died.



## IRELAND ADDS A PAGE TO THE STAMP ALBUM: PROVISIONAL OVERPRINTS.

STAMPS AND DESCRIPTIVE ARTICLE SUPPLIED BY MR. FRED J. MELVILLE, 110, STRAND, W.C.2.

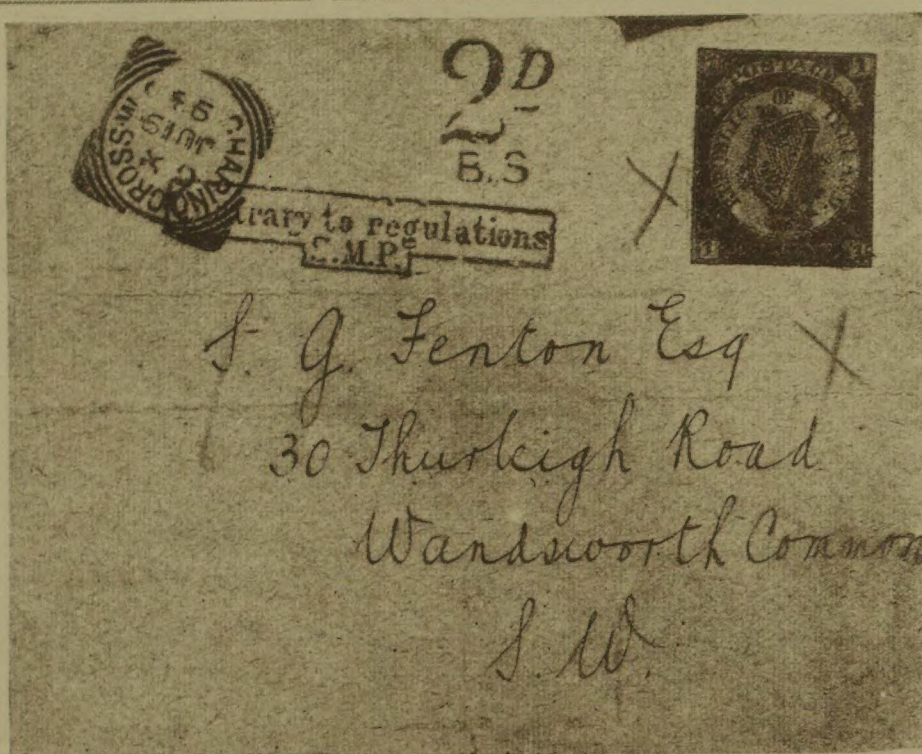
IRELAND," writes Mr. Fred J. Melville, "has her own postage stamps at last. There have been many phases in the agitation for distinctive stamps for Erin ever since the tiny postage stamp became a power in the world. It was probably in the purview of the partisans of the Young Ireland rebellion of 1848, and it certainly was suggested during the Fenian risings of the 'sixties, when a set of three stamps was prepared in New York, with values in American currency! The Fenian postal secretary, writing from New York on December 8, 1865, informed a correspondent that 'three designs for postal stamps have been submitted to our department. . . . The values are 3, 10 and 24 cents; the 24 cent has been printed in green and lilac as proofs, and the 3 and 10 are printed in green and blue.' The design is different for each of the three values; but the harp is the central device of each. On the 24 cents green — of which there is a specimen in the late Duke of Leinster's collection, now in the Irish National Museum, Kildare Street, Dublin—the harp is in an oval, surrounded by a garter band, on which is the motto, 'Libertas et Natale Solum.' At the sides, the name of the supposed issuing country is given as 'Republic of Ireland.' On the 3 cents the subject is differently treated, and the name of the country is 'Repub. Hiber.' These 'Fenian 'essays,' as they were called by the stamp collectors of the early days, cropped up again

*[Continued opposite.]*

A FENIAN "ESSAY" OF 1865: A 24 CENTS GREEN.

*Continued.]* during the discussion of the Home Rule Bill of 1892, and a similar stamp of 1 cent denomination with the harp in a circle, inscribed 'Postage—Republic of Ireland—One Cent,' was made. An interesting set of impostures, purporting to be Irish stamps, was manufactured in Boston, Massachusetts, a good many years ago. It was the cunning idea of their inventor to use the general design of stamps then in use throughout the Crown Colonies, with the profile of Queen Victoria. These stamps, printed from a general plate bearing the design, could be used for any colony, the name of the colony being added in the space at the top at a second run through the printing press. It was this familiar type which the Boston

faker forged by lithography, inserting the name 'Ireland' in the label at the top. I only know of the 2½d. blue and 4d. brown values in this design. Two little labels were issued by the Sinn Fein, by way of propaganda, in 1907. They were not originally intended as postage stamps, and were sold at 2s. 6d. a gross for Sinn Feiners to affix to their letters and generally spread the movement for Irish independence. But these two labels later achieved a temporary boom, as supposed secret revolutionary postage stamps during the rebellion of Easter Week, 1916. One of these designs, lithographed in bluish-green and black, shows an Irish cross with a Sinn Fein inscription around the circle. The other, lithographed in orange, green, and black, typifies

*[Continued below.]*

USED ON A LETTER, BUT REFUSED BY THE POST OFFICE AS BEING CONTRARY TO REGULATIONS: AN IRISH 1-CENT "STAMP" OF 1893.



WITH "IRELAND" INSERTED INSTEAD OF THE NAME OF A COLONY: A FAKED "IRISH" COLONIAL STAMP.



USED AS POSTAGE-STAMPS DURING THE IRISH REBELLION OF EASTER WEEK, 1916: SINN FEIN PROPAGANDA STAMPS OF 1908.



"PURE INVENTIONS OF RECENT ORIGIN," BUT PROPHETIC OF PLANS FOR IRISH SETTLEMENT: BOGUS IRISH PROVISIONAL GOVERNMENT STAMPS.



OVERPRINTED "RIALTAS SEALADAC NA HEIREANN" (IRISH PROVISIONAL GOVERNMENT): BRITISH 1½d. AND 2d. STAMPS.



WITH PORTRAITS OF THREE SINN FEIN LEADERS ON AN IRISH TRI-COLOUR: THE QUAIN STAMP PRODUCT OF THE 1916 REBELLION.



OVERPRINTED "RIALTAS SEALADAC NA HEIREANN" (IRISH PROVISIONAL GOVERNMENT): A BRITISH HALF-A-CROWN STAMP.

*Continued.]*

the five original provinces of Ireland. The centre represents Hibernia, with harp (Leinster); at the top left is the divided eagle (Connaught); top right, the single crown (Royal Meath); bottom left, three crowns (Munster); and bottom right, the red hand (Ulster). Two large stamps of rough design, showing the lady and harp, inscribed 'Provisional Government—Ireland—Imperial Union,' are pure inventions of recent origin; but they are of interest as being prophetic of the present plans for the settlement of the Irish question. These 'stamps' are to be found in brown and green. Then there was a curious label which is certainly of the Rebellion period of 1916. This was commonly supposed to be a postage stamp of the Rebellion, although it bears none of the ordinary indications of being intended for postal use. The 'stamp,' indeed, suggests popular propaganda, and might have been prepared for a Sinn Fein 'flag-day.' The design is said to

represent the O'Donovan Rossa badge, a tri-colour of green, white, and orange, whereon, in a shamrock frame, are slight portraits of Larkin, Allen, and O'Brien; between the branches is a harp; below is the inscription, 'God Save Ireland.' With the establishment of the Irish Free State, the leaders of Sinn Fein, amongst whom are some keen philatelists, have lost no time in making an issue of postage stamps. The first set, issued on February 17 this year, is only of a provisional or temporary character, and consists of all the values in our current British stamp series, bearing the profile of H.M. King George, with an Irish overprint in black. The overprint reads, 'Rialtas Sealadac Na Heireann,' which is translated, 'Irish Provisional Government.' The Irish Postmaster-General invited designs for new stamps, to be submitted by February 25. He offered £25 for each accepted design bearing the indication of the country in Gaelic characters."



# A BETTING-BY-TELEGRAM SENSATION: PEOPLE IN THE PEEL CASE.

PHOTOGRAPHS BY FARRINGTON PHOTO CO., SPORT AND GENERAL, BARRATT'S, L.N.A., AND LAFAYETTE.



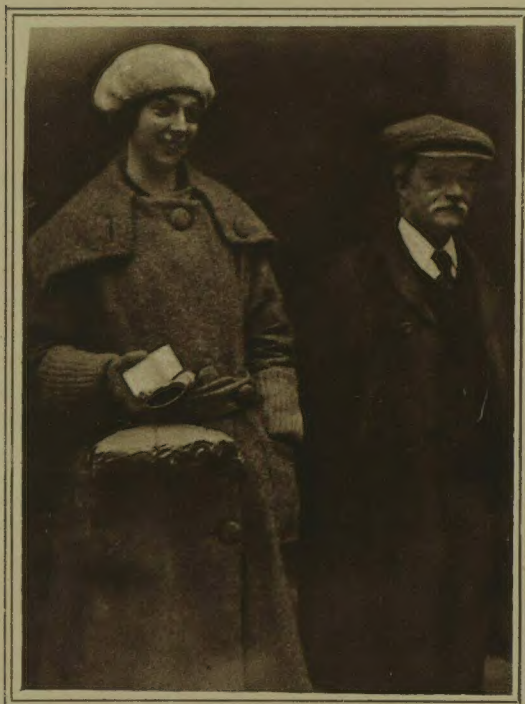
AN IMPORTANT WITNESS: MR. LESLIE DOW, WHO TELEPHONED TO MRS. PEEL ON OCTOBER 8 FROM LONDON.



THE HORSE ON WHICH THE BETS WERE MADE: PARAGON, WINNER OF THE DUKE OF YORK STAKES ON OCTOBER 8, AT KEMPTON PARK, AT 100 TO 8.



COUNSEL FOR THE PROSECUTION: MR. HAROLD S. PEARCE, WHO APPEARED FOR THE POSTMASTER-GENERAL.



THE POSTMASTER AT AVON DASSETT AND HIS ASSISTANT: MR. G. W. WATTS AND MISS COOPER, LEAVING BOW STREET.



THE SENDER OF THE 45 TELEGRAMS BACKING PARAGON ON OCTOBER 8: CAPTAIN OWEN PEEL, M.C. (ON THE LEFT).



CHARGED WITH "OBTAINING MONEY BY VIRTUE OF FORGED TELEGRAMS": CAPTAIN AND MRS. OWEN PEEL—A WEDDING PHOTOGRAPH.



SHOWING THE POST OFFICE (IN THE RIGHT BACKGROUND) WITH MISS COOPER STANDING OUTSIDE: THE VILLAGE STREET, AT AVON DASSETT.



POST OFFICE ASSISTANT AT AVON DASSETT: MISS COOPER, WHO TELEPHONED THE TELEGRAMS TO BANBURY.

Captain Owen Peel and his wife, Mrs. Violet Peel, were summoned at Bow Street Police Court on February 15, on a charge of obtaining money by forged telegrams from certain Turf commission agents. The proceedings were taken at the instance of the Postmaster-General (Mr. F. G. Kellaway), who was present in court. Mr. Harold S. Pearce prosecuted on his behalf. On October 8 Captain Peel sent from the Post Office at Avon Bassett 45 telegrams backing Paragon to win the Duke of York Stakes at Kempton Park on that day. The horse won at 100 to 8. It was alleged by the prosecution that at the time the telegrams were handed in

the defendants knew the result of the race, and that the local postmaster was induced to put a false time on the telegrams. All the money paid out by book-makers on the bets was afterwards refunded. The case was continued at Bow Street on the 17th, and adjourned to the 21st. It was then adjourned until the following day. Mr. Leslie Dow gave evidence, denying that he had told Mrs. Peel the result of the race over the telephone. Mrs. Peel is the only daughter of Sir Robert Jardine, Bt., the well-known race-horse owner. She married Captain Owen Peel, M.C., 5th Dragoon Guards, in 1919, and has one son.



# UNPACIFIED IRELAND; THE ABBEY FLAG; EGYPTIAN POLICE SHIELDS; IRISH PASTEBOARD MONEY; HELICOPTER TRIALS.

PHOTOGRAPHS BY C.N. SPORT AND GENERAL,

SIMMONS, L.N.A., TOPICAL, AND I.B.



IN FACTION-RIDDEN BELFAST: THE FUNERAL OF A WELL-KNOWN ORANGEMAN, MR. WILLIAM WARING, RECENTLY SHOT BY A SNIPER—THE CORTÈGE PASSING ALONG CROMWELL ROAD.



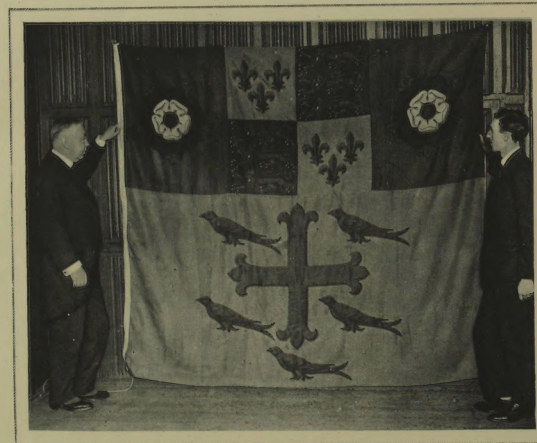
IN AGITATED CORK: COUNTESS MARKIEVIZ REPUBLICAN PARTY MEETING, AT



ADDRESSING A LARGE OPEN-AIR IRISH WHICH MR. DE VALERA ALSO SPOKE.



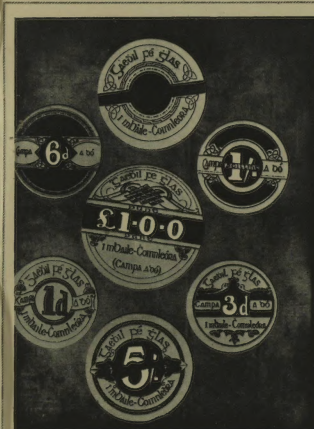
NOT YET FULLY EQUIPPED WITH UNIFORMS: TROOPS OF THE NEW IRISH FREE STATE ARMY TAKING OVER RENMORE BARRACKS, CO. GALWAY, FROM THE CONNAUGHT RANGERS.



TO BE HOISTED FOR THE FIRST TIME ON THE DAY OF PRINCESS MARY'S WEDDING: THE NEW FLAG OF WESTMINSTER ABBEY—(ON THE LEFT) MR. E. F. KNAPP-FISHER.



WITH WICKER SHIELDS FOR PROTECTION FROM MISSILES DURING RIOTS: EGYPTIAN POLICE.



WITH ERSE INSCRIPTIONS AND ENGLISH VALUES: PASTEBOARD MONEY USED BY IRISH INTERNEES.



RIISING THREE FEET FROM THE GROUND IN THIRTY SECONDS: THE PESCARA HELICOPTER, PILOTTED BY ITS INVENTOR, IN FLIGHT DURING RECENT TESTS AT ISSY-LES-MOULINEAUX.

Political outrages in Ireland continue to be of everyday occurrence, as witness the murder of Lieutenant Mead, R.A.S.C., and Quartermaster-Sergeant Connolly, near Dublin, on February 20. Conditions in Belfast have been deplorable. On the 14th a well-known Orangeman, Mr. William Waring, was shot by a sniper as he came out from the back entrance of the Clifton Street Orange Hall, of which he had been caretaker for sixteen years. The funeral was an impressive demonstration. On Sunday, February 19, Mr. de Valera and other Republicans, including Countess Markievicz, addressed a meeting at Cork. He denied that 80 per cent. of the Irish people were in favour of the Treaty, or that their Army was in favour of anything except a Republic. Countess Markievicz is the first woman elected to the House of Commons (for St. Patrick's Division of Dublin in 1918), but she has never taken her seat. She was sentenced to death

for taking part in the Dublin Rebellion of 1916. The sentence was commuted to penal servitude, and she was released in 1917. She is a daughter of Sir H. W. Gore-Booth, Bt., and in 1900 married Casimir Dunin de Markievicz. The new flag for Westminster Abbey, the gift of a lady, was designed by Sir Farnham Burke, Garter King-of-Arms. It bears on an azure field a gold cross, with arms ending in fleur-de-lys, between five gold martlets, for Edward the Confessor; above, the Royal Arms as borne by Queen Elizabeth; and on either side, the red and white Tudor rose. Wicker shields have been supplied to the Egyptian Police to protect them from missiles during disturbances. The pasteboard money used by Irish internees recalls the similar coins for prisoners in German camps during the war. The new helicopter, invented by a Spanish engineer, Señor Pescara, tested at Issy-les-Moulineaux, near Paris, has a 180-h.p. motor.



## PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

PHOTOGRAPHS BY ELLIOTT AND FRY, SPORT AND GENERAL, RUSSELL, LAFAYETTE (DUBLIN), TOPICAL, LAFAYETTE (LONDON), LANGFIER AND BASSANO.



PROFESSOR OF ENGLISH LAW AT OXFORD: THE LATE PROF. GELDART.



A MOVING SPIRIT IN THE ORDER OF ST. JOHN: THE LATE SIR H. PERROTT, BT.



THE "MAKER" OF MILL HILL SCHOOL: THE LATE SIR JOHN MCCLURE.



AN IRISH SHIP-OWNER: THE LATE SIR JAMES MURPHY, BT.



THE RETIRED EDITOR OF THE 'WESTMINSTER': MR. J. A. SPENDER.



THE NEW LABOUR M.P. FOR CLAYTON: MR. J. E. SUTTON.



LABOUR VICTOR IN THE NORTH CAMBERWELL ELECTION: MR. C. G. AMMON.



CONSERVATIVE CANDIDATE IN THE NORTH CAMBERWELL ELECTION: MR. R. J. MELLER.



THE RETIRING RECORDER OF LONDON: SIR FORREST FULTON.



THE SENIOR SCOTTISH JUDGE DEAD: THE LATE LORD DUNDAS.



COMMANDER 4TH CAN. DIV. IN FRANCE: THE LATE MAJOR-GEN. SIR D. WATSON.



ELDER DAUGHTER OF THE DUKE OF RICHMOND: THE LATE LADY EVELYN COTTERELL.



A GREAT RACE-HORSE TRAINER: THE LATE MR JOHN PORTER.



TO COMMAND AT ALDERSHOT: GEN. SIR T. L. NAPIER MORLAND.



ENGAGED TO MISS MARY ANGELA MOND: SIR NEVILLE PEARSON, BT.



ENGAGED TO SIR NEVILLE PEARSON, BT.: MISS MARY ANGELA MOND.



TO COMMAND THE BRITISH RHINE ARMY: GEN. SIR A. J. GODLEY.

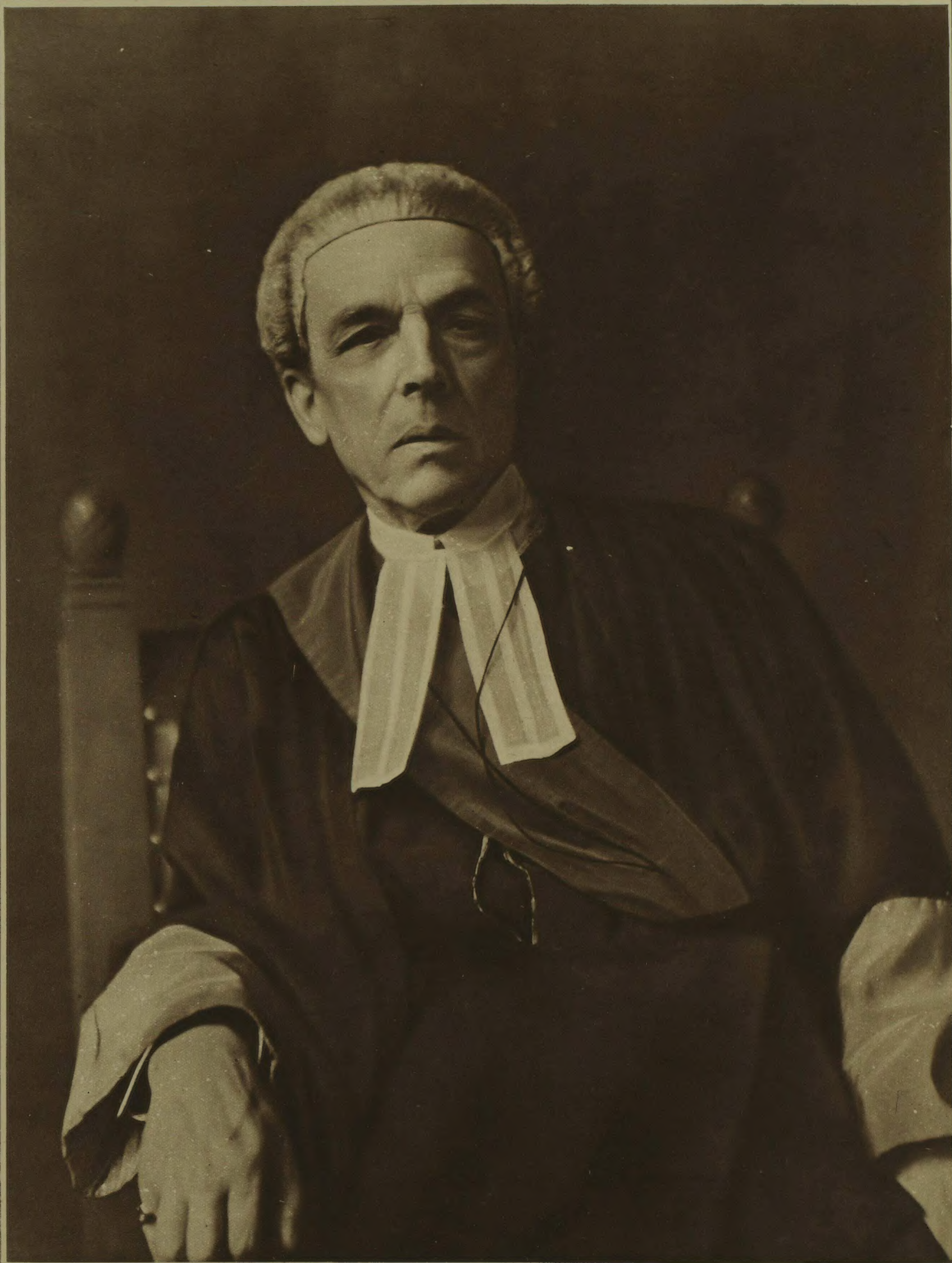
Professor W. M. Geldart died in Jamaica, aged 51, on February 12. He had been Vinerian Professor of English Law at Oxford since 1909.—Sir H. Perrott was associated with the Order of St. John of Jerusalem, which he developed into a great national institution, for over 40 years. He became Secretary-General in 1910.—Sir John McClure became Headmaster of Mill Hill School in 1891, when there were only 61 boys, and made it one of the great public schools.—Sir James Murphy was chief partner in the steamship firm of Messrs. Palgrave, Murphy and Co.—Mr. J. A. Spender is engaged on a biography of Sir Henry Campbell-Bannerman.—Mr. J. E. Sutton was returned for the Clayton Division of Manchester with a majority of 3624 over a Unionist.—Polling in North

Camberwell took place on February 20. Mr. C. G. Ammon was elected with a majority of 1135.—Sir Forrest Fulton became Recorder of London in 1900.—Lord Dundas became Solicitor-General for Scotland in 1903, and was raised to the Bench in 1905.—Sir David Watson was owner of the Quebec "Chronicle."—Lady Evelyn Cotterell was the wife of Sir John Cotterell, Bt.—Mr. John Porter, of Kingsclere fame, trained 425 winners (including 7 Derby winners) during his career of 42 years.—General Morland was C.O.C. of the British Army on the Rhine. General Godley was Military Secretary to the Secretary for War.—Sir Neville Pearson is the son of the late Sir Arthur Pearson. Miss Mary Mond is a daughter of Sir Alfred Mond, Minister of Health.



## THE JUDGE IN THE BIGLAND TRIAL AT SHREWSBURY.

PHOTOGRAPH BY WALTER THOMAS.



**"IT IS A WONDERFUL, ALMOST INCREDIBLE STORY, . . . AND IT MIGHT HAVE BEEN CONTRADICTED IN ONE WORD":  
THE RIGHT HON. MR. JUSTICE DARLING, P.C., BEFORE WHOM THE BIGLAND CASE WAS TRIED AT SHREWSBURY.**

Mr. Justice Darling, the wittiest and best known of our Judges, sustained his reputation for shrewd and pithy comment during the Bigland case, which was tried before him at the Shropshire Assizes at Shrewsbury on February 17 and 18. Reuben Bigland, it will be recalled, was charged with inciting certain persons to extort money from Mr. Horatio Bottomley during the Wrekin by-election in November 1920. Under cross-examination, the defendant, while confessing his own share in certain alleged collusive transactions with Mr. Bottomley, made a number

of damaging statements about him, which Mr. Bottomley did not go into the witness-box to deny. In the course of his summing-up, Mr. Justice Darling said: "When all this has been given in evidence by the defendant, what do you think of Mr. Bottomley still remaining silent? It is a wonderful, almost incredible story as told by Bigland, and it might have been contradicted in one word by the man who is present and must know whether it is true or not." The jury, after three minutes, gave a verdict of Not Guilty, and Bigland was discharged.



# SHOULD PRISON LIFE PUNISH OR RECLAIM?—LECTURING TO SEVERAL HUNDREDS OF BRITAIN'S WORST CRIMINALS.

DRAWN BY OUR SPECIAL ARTIST, W. R. S. STOTT, FROM MATERIAL SUPPLIED BY LIEUTENANT LEO WALMSLEY.



TEMPERING "JUSTICE" WITH MENTAL RECREATION; LIEUTENANT LEO WALMSLEY LECTURING TO AN APPRECIATIVE AUDIENCE OF CONVICTS ON "FLYING AND SPORT IN EAST AFRICA."

There are two sides to the question of prison reform. On the one hand there is the argument—enforced in Mr. John Galsworthy's powerful play, "Justice," recently revived at the Court Theatre—that the monotony of prison life kills a man's soul, breeds despair, and makes him a confirmed criminal. Those who think like this urge that prison should be a place of moral cure, where the criminal can be turned into a decent citizen by humanising influences. Their opponents, sympathising rather with the criminal's victims, argue that, in the interest of society, prison should be a punishment and a deterrent, and that, if it is made too comfortable, it will defeat its own ends and create more criminals. Our drawing illustrates the former theory. It shows Lieutenant Leo Walmsley, M.C., F.R.G.S., author of "Flying and Sport in East Africa," and "The Silver Blimp," lecturing to convicts in a prison church. The warders in

charge are seated on high stools, as at prison church services (see "The Illustrated London News" of April 15, 1911). Lieutenant Walmsley has lectured at various British prisons. Describing this particular occasion, he says: "The prison church, which the convicts built themselves, was packed. The penal servitude convicts occupied the first two-thirds of the church, the back seats being occupied by short-sentence offenders. The convicts gave me a splendid welcome. I immediately forgot my nervousness—that I was standing in front of several hundred of Britain's worst criminals. I knew instinctively that I had before me a perfect audience." A similar effort to brighten prison life occurred at Pentonville on Sunday, February 19, when the band of the 1st Life Guards and two well-known singers, Miss Amy Evans and Mr. Fraser Gange, gave a concert that was highly appreciated. —(Drawing Copyrighted in the United States and Canada.)



## BOOKS OF THE DAY

By J. D. SYMON.

THE recent vindication of Queen Elizabeth's character by Mr. Frederick Chamberlin gave a fresh interest to the Court of the Virgin Queen, which is surveyed from another angle by Miss Violet Wilson in "QUEEN ELIZABETH'S MAIDS OF HONOUR" (The Bodley Head; 15s.) The serio-comic precept, "No scandal about Queen Elizabeth," is very well obeyed in the new book, which contains nothing contradictory to Mr. Chamberlin's central theory, but at the same time it represents Elizabeth as a consummate flirt, and an arrant tyrant towards her attendant young women, who married at their peril. The pictures of Court life, intrigue, and festivity make very pleasant reading, and the author is careful to quote her authorities. But she has unfortunately fallen into an ancient trap, so long exposed that one fancied it could be no longer dangerous. That alleged earliest newspaper, the *English Mercurie*, which "informed a trembling nation" of the Armada's approach, is a notorious forgery. It is difficult sometimes to separate the historical from the fanciful picturesque in Miss Wilson's writing, which recalls the similar mixture of method in Marie Hay's half-novel, half-biography, "The Winter Queen." Mary Fitton, so famous of late, is the most shadowy figure in the whole company of Elizabeth's maidens.

Another account of a brilliant Queen, whose wisdom may have excelled even Elizabeth's (although had Gloriana had a chance to pit her wits against Solomon's, she might have scored even there, for Solomon outwitted poor Sheba at a crucial juncture), is entitled, "THE QUEEN OF SHEBA AND HER ONLY SON MENYELEK" (The Medici Society; 30s.) The book is a translation of the Ethiopian work, the "Kebra Nagast," or "Glory of the Kings [of Ethiopia]." Dr. Wallis Budge contributes a preface to this fascinating storehouse of legends and traditions, first published in a bald *précis* by Abyssinian Bruce in 1813, and edited by Continental scholars, but still unknown to the general reader in England. This compendium of romance, which would furnish forth a thousand miracle plays, ought to find a large and delighted audience.

The serious call of several spring novels is relieved by others that convey a welcome invitation to be frolicsome. The most wild and whirling of the stories already in our hands is easily Mr. J. Storer Clouston's "THE LUNATIC AT LARGE AGAIN" (Nash and Grayson; 7s. 6d.), a sequel, and a successful sequel, to "The Lunatic at Large." Once more the amiable and resourceful Mr. Francis Mandell-Essington escapes from a private asylum and performs prodigies in deceptions that supply him with continual changes of raiment. Only once does he leave us in doubt, and that is when, in the dark, and without a squire's help, he buckled himself into a full suit of plate-armour. But Mr. Essington, like his creator, is a genius at extraordinary shifts. Mr. Clouston makes us forget all our worldly troubles: bad peace treaties, Ireland, super-taxation, the Wasters and the Axe all fade to nothingness before the joyful madness of this book.

With goodwill aforethought, Mr. Ralph Straus, offering us "VOLCANO" (Methuen; 7s. 6d.), invites us openly to "A Frolic," and he takes care to provide the materials with a liberal hand. He is a happy harper on many strings—you remember his graver note in "The Prison Without a Wall," where he drew a Cambridge Senior Combination Room with such fine restraint and fidelity. Here, like a famous character in Burns, Mr. Straus—

In an Arioso key  
Sets off wi' Allegretto glee  
His giga solo.

How scandal came to Croome, that decent inland spa, is a story to delight the frivolous and win the serious from their gravity. It is in the best manner of the author, wit, scholar, and skilled amateur printer,



SOLD FOR £410: A STUDY OF ARMOUR, BY VAN DYCK, FROM THE COLLECTION OF MR. MAX J. BONN.

This study of armour by Van Dyck (1599-1641) was bought by Messrs. Colnaghi for £410 at the Bonn sale at Sotheby's. The drawing is done in black and red chalk, with Indian-ink wash. It measures 15.7-8 inches by 9½ inches. Other works that fetched high prices are illustrated on the opposite page.

By Courtesy of Messrs. Sotheby, Wilkinson and Hodge, and of Messrs. Colnaghi.

who with his own hand set up and issued a memorable edition of Petronius. In a similar vein of delicate extravaganza, Mr. Dion Clayton Calthrop

Mr. Calthrop was a pioneer in this form of fantasy, which within recent months has seen many remarkable developments, and promises still more.

These lighter anatomies of human waywardness afford a pleasant relief to the dissections of the mental pathologists in fiction. It was something of a surprise to find Princess Bibesco among the latter in "I HAVE ONLY MYSELF TO BLAME" (Heinemann; 7s. 6d.), and to realise that she has done for Mayfair and Belgravia very much what Mr. Thomas Burke did for Limehouse in "Whispering Windows." Next time, perhaps, she will give her sense of comedy a fairer chance, and put her abundant material and her knowledge of fashionable sensibility to happier uses. The darker secrets of passion find a place also in Mr. Joseph Hergesheimer's second novel, "MOUNTAIN BLOOD" (Heinemann; 7s. 6d.), now for the first time published in this country; but the melancholy is relieved by the pictures of the open air and the grim humours of a small American upland township. Mr. Hergesheimer's people are rough and almost primitive, but he gets his strong effects without the aid of the revolver, and the Sheriff figures only as an auctioneer, which is in itself a considerable feat and a praiseworthy example.

The announcement of yet another sumptuous edition of Stevenson has revived the interesting correspondence in the *Times Literary Supplement* on misprints in R. L. S.'s works. Only last week, re-reading "Treasure Island," I noticed a word that seemed likely enough to prove a booby-trap to incautious correctors, but I certainly was not prepared to find, as I did a day or two later, the rash emendation actually made in pencil in a Club Library copy of the novel. The word is "water-breaker," which means, as every reader of Marryat and other writers of sea stories knows, a small keg holding about seven gallons. The club arm-chair critic, whose knowledge of nautical terms was not equal to his fancied acumen, had jumped to the conclusion that here was a misprint for "beaker," and down came his censorious hand, which would have been arrested by the briefest reference to Dr. Murray. He had not noticed that the term occurs twice within a very few pages, in Chapters XXIV. and XXV. It is another case of *putidissime Shavins*.

As an offset to his temerity, however, this corrector of the press had, in the same chapter, with more warrant, altered "southward" to "northward" in regard to the course of the drifting *La Hispaniola*. There can be no question that here the critic has put his finger on a real difficulty, which the editor of the new edition may think worth a note, even if he hesitate to alter the text itself. The error can hardly be due to the author, who noted with such minute care the direction of wind and tide in Jim Hawkins's sea-adventure.

Mrs. Watts-Dunton's book on the Home-Life of Swinburne will be at least the sixth considerable contribution to the poet's biography since his death in 1909. Mr. Gosse issued the "Life" in 1917, and the same year saw the "Selections," which contained a sketch of Swinburne's life by himself, and a preface by Mr. Watts-Dunton. Mrs. Disney Leith's "Boyhood of Swinburne" also belongs to 1917. In 1918 appeared Letters with personal recollections by Mr. T. Hake and Mr. A. Compton Rickett, and also "Letters," edited by Mr. Gosse and Mr. T. J. Wise, whose privately-printed Swinburniana allure collectors. Mr. Kernahan has written lighter reminiscent sketches, but for a portrait of Swinburne *intime* nothing has as yet excelled Mr. Max Beerbohm's prose miniature.



SOLD FOR £600: A REMBRANDT DRAWING OF A MALE MODEL—IN PEN AND SEPIA (5 3-8 BY 7 1-8 INCHES).

At the sale of Mr. Max J. Bonn's collection of drawings by Old Masters, at Sotheby's, on February 15, the above example by Rembrandt was bought by Messrs. Agnew for £600. It is done in pen and sepia and sepia wash; the cushion coloured with red chalk.

By Courtesy of Messrs. Sotheby, Wilkinson and Hodge, and of Messrs. Agnew.

relates the "TREMENDOUS ADVENTURES" (Hodder and Stoughton; 7s. 6d.) of Mr. Frogmore and the clerk Henry, who, like all this writer's characters, contrive to live just one remove from this commonplace world and yet keep their reality.



# MONEY-MAKING OLD MASTERS: FOUR DRAWINGS THAT FETCHED £7600.

PHOTOGRAPHS BY COURTESY OF MESSRS. SOTHEY, WILKINSON AND HODGE, AND OF MESSRS. COLNAGHI, AGNEW, AND BASIL DIGHTON.



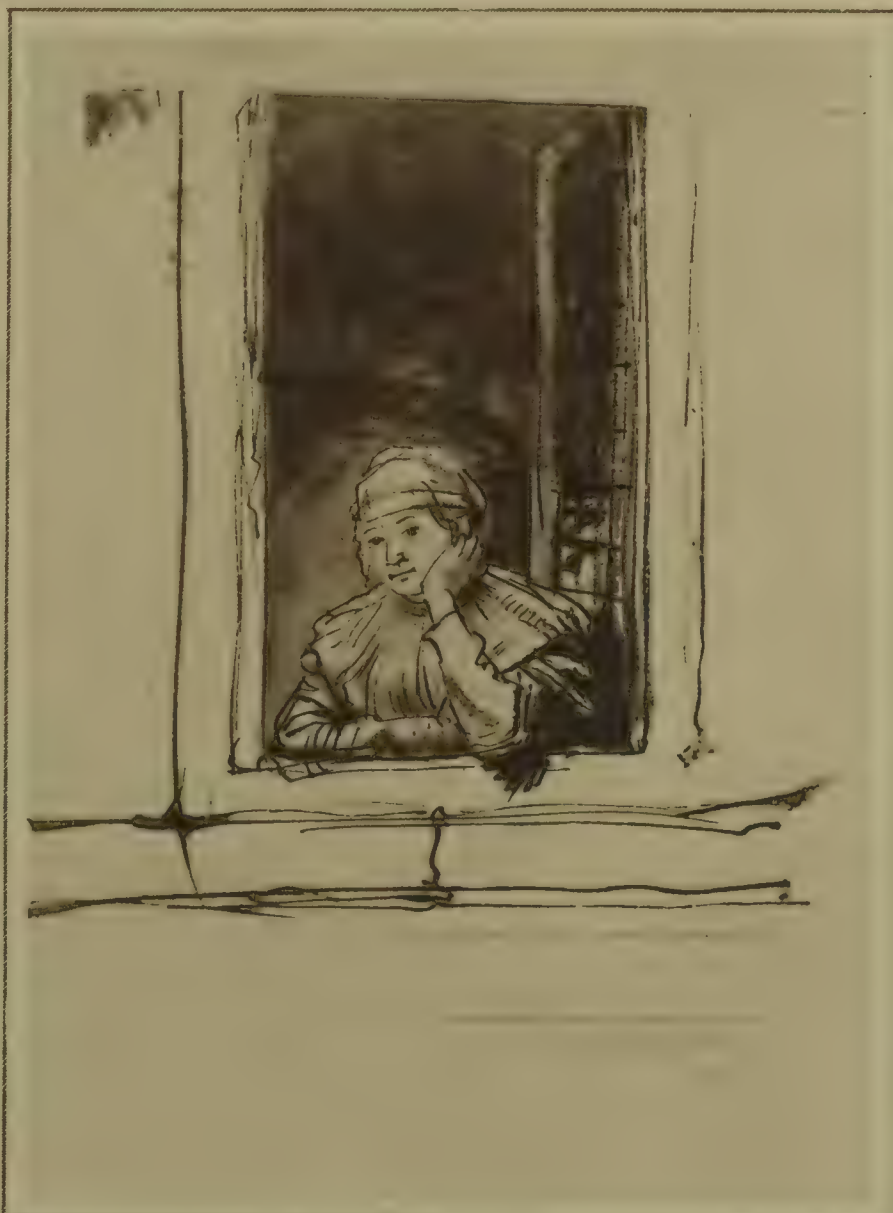
SOLD FOR £3200: THREE STUDIES OF A NEGRO'S HEAD, BY ANTOINE WATTEAU (1684-1721) WHICH FETCHED THE HIGHEST PRICE AT THE BONN SALE (9 5-8 BY 10 5-8 IN.).



SOLD FOR £750: A DRAWING BY REMBRANDT (1606-69) OF A NUDE MALE MODEL POSING (9 1/2 BY 6 3-8 IN.).



SOLD FOR £2100: A STUDY OF A DEAD DUCK, BY ALBERT DÜRER, SIGNED AND DATED 1515 (9 1/4 BY 5 IN.).



SOLD FOR £1550 AT THE BONN SALE: REMBRANDT'S DRAWING OF A WOMAN LOOKING OUT OF A WINDOW (9 BY 6 1/2 IN.).

No less than £13,010 was realised at Sotheby's on February 15 at the dispersal of the small collection (only 66 lots) of drawings by Old Masters formed by Mr. Max J. Bonn. The highest price paid for a single drawing was the £3200 given by Mr. Basil Dighton for Watteau's three studies of a Negro's head, done in black and red chalk, with a few touches of water-colour, on one sheet, measuring 9 5/8 by 10 5/8 inches. It was formerly in the famous Watteau Collection of Miss S. A. James. The next highest price was the £2100 paid by Messrs. Colnaghi for Albert Dürer's little study of a dead duck, done in body-colour

and water-colour on vellum. Of half-a-dozen Rembrandt drawings in the sale, that of a woman looking out of a window was bought by Messrs. Colnaghi for £1550; that of a male model standing by a chair, by Mr. Fairfax for £750; and that of the same model seated, by Messrs. Agnew, for £600. These Rembrandt drawings are in pen and sepia, with sepia wash. In the case of the standing figure, some Indian ink wash was also used. The Van Dycks sold included the study of armour (illustrated on the opposite page) and a landscape, bought by Messrs. Colnaghi for £410 and £230 respectively.



# IRISH REGIMENTS DISBANDED: A SPLENDID MILITARY RECORD CLOSED.

PHOTOGRAPHS BY LAFAYETTE (DUBLIN), ELLIOTT AND FRY, AND GALE AND FOLDEN. DRAWING BY R. CATON WOODVILLE.



LT. COL. H.C.W.H. WORTHAM, C.M.G., D.S.O.  
THE ROYAL IRISH FUSILIERS.

LT. COL. I.W. BURNS-LINDOW, D.S.O.  
SOUTH IRISH HORSE.

LT. COL. H.F.N. JOURDAIN, C.M.G.  
THE CONNAUGHT RANGERS.



ROYAL IRISH REGIMENT:  
A WARRANT OFFICER.



HOW THE CONNAUGHT RANGERS (88th FOOT) WON THE TITLE OF "THE DEVIL'S OWN": THE STORMING OF BADAJOZ ON APRIL 6, 1812, IN THE PENINSULAR WAR.



THE ROYAL IRISH FUSILIERS:  
A TYPICAL PRIVATE.

The Secretary for War (Sir Laming Worthington-Evans) announced in the House of Commons on February 10 that "with the most profound regret" he had felt constrained to advise his Majesty to approve the disbandment of seven South Irish Regiments which possess a long and distinguished military record. They are the Royal Irish Regiment, Royal Irish Fusiliers, Connaught Rangers, Prince of Wales's Leinster Regiment, Royal Munster Fusiliers, Royal Dublin Fusiliers, and the South Irish Horse. These historic regiments all did noble service in the Great War and in South Africa, while on their long list of battle honours appear

most of Marlborough's and Wellington's victories, with many of later date. The Royal Ulster Rifles and the Royal Inniskilling Fusiliers (also territorially associated with Ulster) are not among the regiments disbanded. The flags shown above are those of the following regiments: Top row—the two outside, Connaught Rangers; inside (folded), Royal Munster Fusiliers. Second row—(both), Royal Irish Regiment. Third row—(left) Prince of Wales's Leinster Regiment; the other three, the Royal Irish Fusiliers. Fourth row—(both), Royal Dublin Fusiliers. The King was Colonel-in-Chief of the Royal Irish Fusiliers.



# THE SOURCE OF LORD LASCELLES'S GREAT WEALTH.

FROM A LIFE-SIZE POSTHUMOUS PORTRAIT IN OILS PAINTED FOR VISCOUNT LASCELLES BY SIR LESLIE WARD ("SPY").



## THE GRAND-UNCLE WHO ENRICHED LORD LASCELLES: THE "ECCENTRIC" LORD CLANRICARDE.

While serving at the Front in the war, Lord Lascelles suddenly and unexpectedly found himself the possessor of a great fortune. His grand-uncle, the second Marquess of Clanricarde, died on April 12, 1916, aged 84 (the marquessate thus becoming extinct), and left nearly the whole of his property, sworn at £2,500,000, to "Harry Lascelles, by courtesy called Viscount Lascelles, son of my nephew, Henry, Earl of Harewood." Along with the money, Lord Lascelles inherited the late Marquess's Irish estate, Portumna Castle, Co. Galway. His benefactor, who was generally known

as "the eccentric Lord Clanricarde," had the reputation of being a miser. While saving up large sums of money, however, he at the same time made a hobby of collecting precious art treasures. His father had been created Marquess of Clanricarde in 1825, and married a daughter of George Canning. Their son Hubert, the second Marquess (the subject of our portrait) was born in 1832, and assumed in 1862, by royal license, the additional surname of Canning, as heir of his maternal uncle, the first Earl Canning. He was M.P. (Liberal) for Co. Galway from 1867 to 1871.



# THE DOGS' DERBY—AND THE HARES' "WATERLOO": ALT CAR COURSING.

PHOTOGRAPHS BY TOPICAL AND SPORT AND GENERAL.



A PAIR OF DOGS AND THEIR QUARRY: MR. T. HARTE'S THREE SPEED BEATING SIR W. HANMER'S ROYAL REGIMENT IN A COURSE FOR THE WATERLOO CUP.



SIR R. W. B. JARDINE'S JASSIONA, WINNER OF THE WATERLOO PLATE, RUNNING A TIE WITH AN OPPONENT: THE HARE (ON THE LEFT) WITH THE DOGS IN PURSUIT.



WITH HIS TWO WINNERS, TRICKY LASS (WATERLOO PURSE) AND GUARDS BRIGADE (CUP): LORD TWEEDMOUTH.



THE OWNER OF GUARDS BRIGADE, WINNER OF THE WATERLOO CUP: LORD TWEEDMOUTH.



RUBBING DOWN THE WINNER OF THE WATERLOO CUP: THE TRAINER, HAROLD WRIGHT, WITH GUARDS BRIGADE.



THE WINNER OF THE WATERLOO PLATE: SIR R. W. B. JARDINE'S JASSIONA, WHICH BEAT HOP FAIR.



THE RUNNER-UP IN THE DECIDING COURSE FOR THE WATERLOO CUP: MR. H. CHARLES'S BEADED BOB.



WITH GUARDS BRIGADE (WINNER) AND BEADED BOB (RUNNER-UP) IN SLIPS FOR THE WATERLOO CUP FINAL: E. WILKINSON, THE SLIPPER.



PATTING THE WINNER OF THE WATERLOO CUP: THE LITTLE DAUGHTER OF THE TRAINER (HAROLD WRIGHT) WITH GUARDS BRIGADE AFTER THE RACE.



WATCHING HIS DOG WIN THE WATERLOO CUP: LORD TWEEDMOUTH, OWNER OF GUARDS BRIGADE, AMONG THE SPECTATORS DURING THE DECIDING COURSE.

The Waterloo Cup Meeting, the chief annual event of the coursing world, began at Altcar on February 15 and continued on the two following days. The original favourite, Skeets, was beaten in the first round by Mr. H. Charles's Beaded Bob, who was eventually the runner-up, and Lord Tweedmouth's Guards Brigade, the ultimate winner, gave the best performance on the opening day. On the second day, Guards Brigade had a hard run with Mr. J. A. Harrop's Harland in the Third Ties. In the deciding course, on the 17th, Guards Brigade beat Beaded

Bob. It was the winner's third attempt in the Cup: on the two former occasions he was beaten by Lord Sefton's Staff Job. Lord Tweedmouth's second string, Tricky Lass (nominated by the Duke of Leeds) won the Waterloo Purse—a prize taken from the Cup Stakes for the 32 dogs beaten in the first round of the Cup—beating Mr. G. Smith's Gip's Pride in the final. The Waterloo Plate, for the 16 dogs beaten in the first ties for the Cup, was won by Sir R. W. B. Jardine's Jassiona, who beat Mr. H. Hardy's Hop Fair.



# LENT TO PRINCESS MARY FOR HER HONEYMOON: AN ENGLISH PARK.

PHOTOGRAPHS BY H. J. WHITLOCK AND SONS, BIRMINGHAM; SUPPLIED BY SPORT AND GENERAL.



THE IMMEDIATE DESTINATION OF PRINCESS MARY AND VISCOUNT LASCELLES AFTER THEIR WEDDING: WESTON PARK, SHIFNAL, THE EARL OF BRADFORD'S SEAT.



ONE OF "THE STately HOMES OF ENGLAND": WESTON PARK—ANOTHER SIDE SHOWING THE TOPIARY GARDENS AND THE CHURCH TOWER IN THE BACKGROUND



ARTISTIC TREASURES OF WESTON PARK WHICH WILL APPEAL TO THE TASTES OF THE BRIDE AND BRIDEGROOM: THE TAPESTRY ROOM.



THE OWNER OF WESTON PARK AND HIS FAMILY, INCLUDING A BRIDESMAID: THE EARL AND COUNTESS OF BRADFORD WITH THEIR CHILDREN.



WHERE PRINCESS MARY AND LORD LASCELLES, AS ARDENT BOOK-LOVERS, WILL FIND MUCH TO INTEREST THEM: THE LIBRARY AT WESTON PARK.

Immediately after their wedding, Princess Mary and Viscount Lascelles will leave London for Weston Park, the Staffordshire seat of the Earl and Countess of Bradford near Shifnal, which is in Shropshire. They will probably stay there about three weeks before going to Italy. It is in keeping with the thoroughly English character of the marriage that one of the beautiful home parks should be their first destination. The Weston estate lies in lovely country, about sixteen miles from Shrewsbury. The Earl of Bradford, who is a Lord-in-Waiting to the King, and a cousin of Lord Lascelles, formerly held a commission in the Royal Scots



THE THRESHOLD OF PRINCESS MARY'S MARRIED LIFE: THE ENTRANCE HALL AT WESTON PARK, WHERE THE HONEYMOON IS TO BEGIN.

(Lothian Regiment) and served with distinction in the Great War and the South African War. He was Assistant Private Secretary to the late Lord Salisbury and to Mr. Balfour when they were Premiers. In 1904 he married the Hon. Margaret Cecilia Bruce, eldest daughter of Lord Aberdare. Their four children are (from left to right in the above group) Lady Anne Pamela Bridgeman (born 1913), Lady Joan Serena Bridgeman (1916), Viscount Newport (1911), and Lady Diana Bridgeman (1907). Lady Diana, who is now fourteen, is the youngest of Princess Mary's bridesmaids. About two years ago she published a little book of "Poems and Paintings."



WITH FEATHERS OF EXTINCT BIRDS AND GOLDEN *TABU* BALL ON A NARWHAL HORN: A HAWAIIAN DEATH-WATCH.

PHOTOGRAPH SUPPLIED BY L. W. DE VIS-NORTON.



GUARDED BY WOMEN OF HIGH RANK HOLDING KAHILIS OF RARE FEATHERS: THE LYING-IN-STATE OF PRINCE KUHIO (CUPID), THE LAST OF THE ANCIENT HAWAIIAN ROYAL HOUSE.

With the passing, on January 7, of Prince Jonah Kūhiō Kalanianoʻle, last titular prince of the Hawaiian dynasty, the ancient Hawaiian Royal House came to an end. Prince Kūhiō, or Cupid, as he was affectionately styled by all who knew him, was born in 1871, and was a cousin of the late King Kalakaua and Queen Liliʻuokalani, and a nephew of Queen Kapiʻolani, the wife of Kalakaua. Kūhiō and his brother, David Kawananakoa, were created princes of the Crown by Royal Proclamation a few years after the accession of King Kalakaua, but with the overthrow of the monarchy in 1893 the hopes of the Kalakaua dynasty were shattered. Prince Kūhiō was charged with conspiracy and thrown into prison, on emerging from which he entered politics, and for twenty years held the office of Hawaiian delegate to the National Congress at Washington. After lying in state for more than a week at the royal church in Honolulu, his remains were carried in a

magnificent pageant to the royal cemetery under the shadow of Honolulu's famous Pali. This was probably the last occasion on which the priceless feather cloaks of the old régime will ever be seen. The great kahilis, or emblems, wonderfully constructed from the feathers of rare and extinct birds, were held continuously over the coffin from the moment of death to the moment of final sepulture. The photograph shows the coffin covered with the late prince's feather capes, surmounted by a priceless feather helmet. At the left end stands a narwhal horn with a golden "tabu" ball on top. Seated near the head of the bier is seen the young Princess Kapiʻolani, niece of the dead prince. We are indebted for this description to Mr. L. W. de Vis-Norton, from whom came the remarkable photographs of Hawaiian volcanoes which have appeared from time to time in our pages.



# The World of the Theatre

By J. T. GREIN.

JUST a note of warning in case one of our play-producing societies, hearing of the strange adventures of Adolph Schnitzler's "Roundelay" ("Reigen"), that much-discussed quintet of sexual one-act plays, was contemplating its importation into our theatre. Even Vienna, it may be remembered, was shocked, and there were rare scenes of tumult and police interference.

Berlin, of course, was not shocked, and, although the authorities interfered with threats of brimstone and hell-fire, the managers won the day—a significant but not a surprising fact, when one knows the sort of fare the most "advanced" German drama provides in the works of George Kaiser and Wilhelm Scholz. The Stage Society regaled us with two specimens, and we said, "Thank you, but no more, please." But now comes Paris with an anathema of ridicule and contempt, which should put us on our guard.

The performance, I am well informed, was bad enough, but the plays evoked even greater protest than the players. The Parisians, not easily scandalised, were inclined to laugh at the finales, which in the book are indicated with dots and dashes, but at length they found that there was such eroticism as palls; nor could they discern the inner meaning of these little physiological studies, all very well from a psychiatrist's point of view, but wholly inartistic, and of such crudeness in word and deed that they produced jar and chaos. Now, I yield to no one, in my admiration of Schnitzler's work in general. With Frederick Whelen and Granville Barker, I have pioneered "Liebelei," the "Anatols," and pleaded over and over again to let us have "Dr. Bernhardt" and "Quarry" ("Freiwild"); but the "Roundelay" is beyond the pale. It may be a round of stories of life, but of such life as can but offend good taste, and bereave the hearer of all his illusions.

It is always a joy to chronicle the rise of a young artist who, by his merits and his enterprise, comes into his own. I refer to Jules Delacre and his Théâtre des Marais at Brussels, which is the topic of the moment in the artistic world of Belgium and France. In 1916, a charming young actress, Miss Marjorie Patterson—who has since made a name as a daring novelist in the States—introduced a Belgian refugee to me and said that he was the very man to assist in the creation of a French theatre in London. I was not very keen to add to my labours, but Miss Patterson persuaded me, and I met Jules Delacre, who was then playing at the Court in "Alsace," with Réjane. There was something in his alertness, his enthusiasm, his sparkling eye, which attracted me. "Here is a man," I said to myself, "who knows what he wants, and will get it." And he, with torrential eloquence, kindled my ardour. "I have the artists," he orated, "you can get the play and the subscribers: let's create the French Players, and all London will be with us." So the campaign was started.

The actors were only too happy to flock to the fold, for London was full of French and Belgian artists—refugees in our hospitable Metropolis. Thanks to Henri Bonnaire, the astute and helpful representative of the Société des Auteurs, the whole treasure-trove of the French drama became our field of selection. We launched circulars, and diplomacy, society, art and letters, swelled the list of subscribers day by day. We led off on a Sunday, and never was there such a distinguished assembly and such enthusiasm. Had we been

able to sell tickets, the theatre would have been filled twice and three times over. So the work went on apace, and for three years we exploited on many Sundays the greatness of French drama,



AS INGEBOURG IN THE O.U.D.S. REVIVAL OF "THE PRETENDERS," AT OXFORD: MISS HAIDEE WRIGHT.



A NOTABLE IBSEN REVIVAL AT OXFORD: "THE PRETENDERS," A NORWEGIAN THIRTEENTH-CENTURY SAGA-DRAMA—THE BRIDAL BANQUET IN THE PALACE AT BERGEN IN ACT II.

"The Pretenders," a play of Ibsen's early period of historical drama, first produced in 1864, was given by the Oxford University Dramatic Society at the New Theatre, Oxford, from February 14 to 18. On the left are seen Earl Skule, Regent and Claimant to the throne (Mr. A. H. Howland, of Worcester), and Bishop Nicholas Arnesson (Mr. G. G. Edwards, Oriel), playing chess. On the throne (centre back ground) are King Hákon (Mr. E. L. Bush, Trinity) and his bride, Margrete, daughter of Earl Skule (Miss Elizabeth Irving). Miss Irving is a daughter of the late Mr. H. B. Irving and his wife (Miss Dorothea Baird), and a grand-daughter of Sir Henry Irving.



IRVING'S GRAND-DAUGHTER IN AN IBSEN REVIVAL: MISS ELIZABETH IRVING AS MARGRETE IN "THE PRETENDERS."

Photographs by Hills and Saunders, Oxford.

from Molière and de Musset down to the most modern adepts of the Théâtre Libre. It was a great artistic success, but the two ends never met; had they done so, had but one rich lover of art come to our aid, London would have had a French theatre for ever. As soon as peace was in sight, Delacre went home to Brussels, where he wields great industrial enterprises; and as he left, his last words were, "When I come back, it will be with a theatre after my own heart, a kind of Vieux Colombier, a House of Art where Progress will be the one word chiselled on its portals. I mean to achieve this, and I shall." He left his heritage to his gifted young confrère, Georges de Warfaz, who carried on the work splendidly until—I fear the day is nigh—we found that the love of French art on the part of our public is mere lip-service, and is barred by purse-strings. *Tant pis!* But, if some Mæcenas reads this, pray let him say the word, and the "French Players" will be ready to march within a month.

Between 1919-22 we heard but little from Jules Delacre, but now the French Press is full of his powers. With "Never despair" as his standard, he worked at his scheme, and, as I related recently, when one day he invited all Brussels to come and listen to his plans and to give him the sinews of war, he got half-a-million francs in half-an-hour. The Théâtre des Marais was born, and great things will be expected of it, for Delacre is not only a fine actor, but he is an artistic producer, a poet of no mean order, and—rare combination—he has the administrative

qualities which promise the efficient co-operation of art and economics in double-harness. So here is God-speed to him, and may London profit by the object-lesson of Brussels!

Mr. Robert Loraine is one of my favourite actors, but I would wish him prouder feathers than those he gathers in his "Cap" at the Duke of York's.

"The Bat," at the St. James's, is capital criminal tomfoolery. If the secret is well kept, Mrs. Carl Leyel may use the puzzle for a third Golden Ballot; like the play, it would go like hot cakes. Mr. Arthur Wontner and Miss Mary

Moore are splendid in this exciting entertainment, and, when all is said, one cannot but admire the ingenuity of the authors, who have worked out their problem with the dexterity of practised hands and the scientific sapience of mathematicians.

The Galsworthy Cycle at the Court has, with "Justice," begun its course as surely as the Wheel of Fate. It is a triumph for the author, for Leon M. Lion, and the producer, Lyall Swete. But hush!—in this case I am, for once, a very partial critic.

In "The Truth about Blayds," Mr. A. A. Milne once more proves that he is a master of character-drawing and dialogue. Of the latter there is such profusion that, even after curtailment since the first night, the action is overwhelmed by it. Nor would I admit that all the pother about the poet who annexed another man's work and became famous through it could stand the touchstone of life. But the play is very amusing in parts and full of delicate touches. Mr. McKinnel's senile study is grand; Miss Irene Rooke was intensely but quietly convincing as the elder sister; and Miss Irene Vanbrugh wrung our hearts by her inmost sincerity in the scene which revealed the secret of a lifelong imposture.



## THE STONE AGE IN MALTA: LIGHT ON MEDITERRANEAN ORIGINS.

PHOTOGRAPHS SUPPLIED BY TOPICAL. (SEE FOLLOWING PAGES.)



## THE DISCOVERY OF MEGALITHIC REMAINS IN MALTA: THE HAL-TARXIEN TEMPLE—A BIRD'S-EYE VIEW.

The megalithic ruins at Hal-Tarxien, which are fully described by Dr. Thomas Ashby in his article on the following page, were excavated by Professor Zammit, Curator of the Valletta Museum, who found indubitable evidence that they belong to the Neolithic Age, and are therefore of the first importance in the study of early Mediterranean culture. Various similar sites exist in the Maltese islands, such as that at Gigantia, on the island of Gozo, and others; but they were dug out by local people before a trained antiquary saw them. It was otherwise at Hal-Tarxien, where Professor Zammit was able to make a careful examination from the first. The whole site is believed

to enclose three temples, and, as the above illustration shows, the large chambers are elliptical in shape, divided into apses by projecting walls. The two largest rooms are from 60 to 70 feet long. Remains of cremation burials and bronze implements found at a higher level showed that the site, abandoned by the Neolithic folk, had later been used as a sepulchre by people of the Bronze Age, as at Stonehenge. Some of the Neolithic carving at Hal-Tarxien shows affinities with that at New Grange in Ireland, while the pottery is nearer akin to certain Greek types. Some round stones discovered are thought to have served as rollers for moving the huge blocks of stone into position.



# PREHISTORIC MALTA: THE HAL-TARXIEN MEGALITHIC TEMPLE.

By THOMAS ASHBY, D.Litt., F.S.A., the Distinguished Archaeologist, Director of the British School at Rome.

THE history of the Maltese islands has always been an interesting one. Situated as they are on the main route through the Mediterranean, and not very far removed from either Sicily or North Africa, they have yet retained much that differentiates them from either.

Recent discoveries have carried our knowledge of this group of islands a great deal further back. There was no doubt that Malta, like Sicily, once formed part of a bridge which united Europe and

consists of enormous slabs, with upright stones between them.

It is only when we enter the temple at Hal-Tarxien that we realise its superior interest. Passing through the portal in the façade, we reach the main room of the third and latest period, and we find here a series of carvings in low relief which for beauty and variety it would be hard to parallel at this period, executed, as they were, entirely with stone tools. The low stone bases of the screens

façade of this shrine. This part of the building had been much damaged by fire, owing to the fact that, long after its destruction, a cemetery of the Bronze Age was established here.

From here we pass into the building of the second period, which consists of no less than three elliptical areas (instead of two) laid side by side. Their construction is very massive, of upright slabs seven or eight feet in height; and the floor is either of slabs over two feet thick or (more frequently) of beaten earth and stones. The latter mixture becomes extremely hard, is of a white-yellow colour, and is locally known as *torba*. In almost every case there was a lower floor of *torba* below, testifying to the fact that the building was in use for a considerable period. Under each of these floors numerous fragments of pottery and the bones of animals were discovered; but the best specimens—including a number of very finely decorated pieces and several entire vases—were naturally found at the upper level.

In one of the small chambers opening out of one of the main rooms there was found, under the later floor, a ring of stones surrounding a circular hole in the natural rock, about 1 ft. 4 in. in diameter; the round cover slab was still in position, and when it was raised a cavity 5 ft. deep and 3½ to 4 in. diameter, of the shape of a Benedictine bottle, and almost entirely empty, was revealed. It was probably a granary, as no traces of any device for the introduction of water could be seen. On one of the slabs which form the wall of this room there is a relief of two bulls and a cow; but the few other decorated slabs that are found in this part of the building are probably later additions.

The remains of the earliest sanctuary of all present similar characteristics to those of the second period. We see the same massive construction and an entire absence of decoration. One interesting peculiarity is worthy of mention—the existence of an oracular niche, connected with subsidiary buildings outside, which were probably the residences of the priests. We may notice the small opening cut at the back of the apse, communicating with a small chamber behind, and the gap in the vertical stones of the apse to receive the ends of the horizontal slabs which roofed over this small chamber. In it (as at Mnajdra and Hagiar Kim) a priest could easily conceal himself and give responses to the worshippers. When the building was roofed over and inaccessible to the *profanum vulgus*, except after the performance of preliminary rites, it would have been easy to strike the requisite



A MALTESE "MYCENÆ": THE GREAT MEGALITHIC REMAINS AT HAGIAR KIM—PART OF THE MASSIVE FAÇADE AND ENTRANCE DOOR, BETTER PRESERVED THAN THAT OF HAL-TARXIEN.

Africa, and divided what later became the Mediterranean into two distinct basins. But in the great cave of Ghar-Dalam two teeth of that early type of man known as Neanderthal man have been found, in association with worked flints and with the bones of animals of the Quaternary or Pleistocene period, including an extinct species of elephant and two species of stag.

To the Neolithic period, on the other hand—before which, of course, the Maltese group of islands had assumed its present form—belong a group of remains of very great interest. Both Malta and Gozo (an adjacent island) possess a considerable number of megalithic structures, from the simple menhirs and dolmens to the great sanctuaries of Hagiar Kim, Mnajdra, Gigantia, etc., which have been known to archaeologists for nearly a century, although until recent years they were wrongly attributed to the Phœnicians. They are built of very massive slab-like blocks standing up vertically, above which is coursed masonry.

During the war Professor Themistocles Zammit, Director of the Valletta Museum, whose services to the archaeology of Malta are of the greatest value, discovered another sanctuary, the interest of which is superior to any of those that were previously known.\* The typical plan of the Maltese sanctuaries can be clearly recognised in it, consisting of two elliptical spaces with an apse at each end, roofed by the projection of each successive course above the one below, and often shut off from the intervening central space by a dividing wall of large slabs. Whether the central space was roofed at all or not is uncertain. These two ellipses were placed side by side, and the main axis of the building lies across their narrower diameters; and on its line, opposite the entrance, is generally placed a niche which possesses a special sanctity.

But at Hal-Tarxien this typical plan is to a great extent complicated, and even obscured, by the fact that the building has twice been reconstructed and enlarged. The façade of the building in its final stage, which in other cases—at Hagiar Kim and Mnajdra, for example—is the most prominent feature, has been seriously damaged, and only the lower part of the great stones of which it once consisted is preserved. But even at Hal-Tarxien the frontal semicircle (which is common to other megalithic monuments, such as the so-called "tombs of the giants" in Sardinia and the long barrows of Wiltshire and Gloucestershire) may be clearly recognised; as may also the remains of the encircling wall—though here again, in order to acquire a proper conception of it, we must go to the Gigantia, where it is far better preserved, and

which bounded the apses on the right and left are decorated with spirals, in which the same pattern is never quite repeated, and the delicacy of the work is most remarkable. Some of the blocks are decorated with a low frieze of wild goats in relief.

In one place we see the lower portion of a colossal seated female statue, which must originally have been draped: the lower part of the pleated skirt is still preserved, and the extremely short fat legs, while the feet are by no means excessively



CYCLOPEAN ARCHITECTURE 4000 YEARS OLD: THE OUTER WALL AT GIGANTIA, A NEOLITHIC MALTESE SANCTUARY—SHOWING THE HUGE SIZE OF THE STONES COMPARED WITH A HUMAN FIGURE.

Photographs supplied by Dr. Thomas Ashby, Director of the British School at Rome.

large and the insteps are arched. Not far off is a niche made of carefully cut slabs, with a characteristic window-like opening, and an altar stone in front of it which is decorated with spirals. The semicircular plug which may be seen was originally so closely fitted that the line of junction was hardly discernible. When removed, it was found to contain fragments of the bones of sacrificial animals (oxen, sheep, etc.), and a number of flint implements.

Returning to the central passage, we see facing us a similar niche, which also contained bones. It stands at the back of a semicircular shrine, in which low stone seats are arranged; while in front is an elaborately ornamented block with two rows of spirals, which once served as the base of the

amount of terror into their souls—though the gloom of the great hypogeum of Hal-Saffieni must always have been far more impressive. What strange rites were practised in these sanctuaries we may never know, interesting though it would be to learn something of the religious beliefs of some 4000 years back. It would take too long to describe in the present article the various objects that have been found at Tarxien and in the other Neolithic buildings of the island.

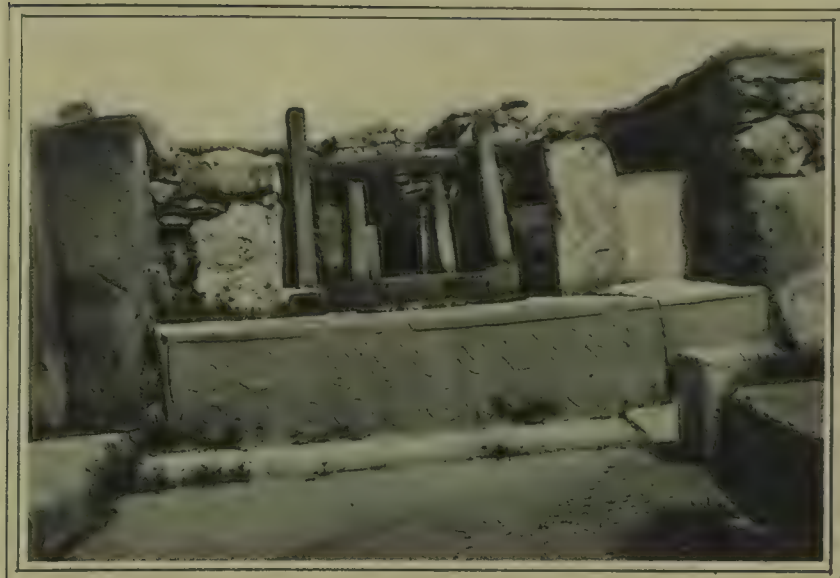
The pottery is unique and of very various type, and is well exhibited in the Valletta Museum, which, under Professor Zammit's care, has become a centre of great interest—so much so as to deserve a separate article.

\* See his three reports on the "Hal-Tarxien Neolithic Temple," in *Archæologia*, LXXIII.-LXX.



# MALTA 2000 YEARS BEFORE ST. PAUL'S SHIPWRECK: MEGALITHIC "FINDS."

PHOTOGRAPHS SUPPLIED BY DR. THOMAS ASHBY, D.LITT., F.S.A., DIRECTOR OF THE BRITISH SCHOOL AT ROME.



FINELY CARVED (WITH STONE TOOLS) IN A DOUBLE SPIRAL PATTERN: A HUGE BLOCK, ONCE THE BASE OF THE FAÇADE, BEFORE A SHRINE AT HAL-TARXIEN.



WALLED WITH MASSIVE UPRIGHT SLABS 8 FT. HIGH, AND FLOORED EITHER WITH THICK SLABS OR TORBA: A ROOM IN THE MEGALITHIC RUINS AT HAL-TARXIEN.



WITH A PLUG BEHIND WHICH WERE SACRIFICIAL BONES: A CARVED ALTAR-STONE BEFORE A NICHE.



SHOWING THE APERTURE COMMUNICATING WITH AN ORACULAR CHAMBER: AN APSE, OF PLAIN AND MASSIVE CONSTRUCTION, IN THE EARLIEST HAL-TARXIEN SANCTUARY.



HUGE UPRIGHT SLABS SURMOUNTED BY A HORIZONTAL COURSE OF MASONRY: A ROOM AT HAL-TARXIEN.



DISCLOSING A CAVITY SHAPED "LIKE A BENEDICTINE BOTTLE": A ROUND HOLE IN NATURAL ROCK.



WITH "PLEATED SKIRT AND EXTREMELY SHORT, FAT LEGS": PART OF A COLOSSAL SEATED FEMALE FIGURE (ON THE RIGHT)—MALTESE MEGALITHIC SCULPTURE.

Malta has a long and eventful history, both before and since the famous shipwreck of St. Paul. As Dr. Thomas Ashby mentions in his article on the opposite page, Malta itself and its companion island of Gozo, the second largest of the group, possess a number of megalithic remains of the Neolithic period. Two of those which have long been known—the sanctuaries of Hagiar Kim and Gigantia—are shown in the two photographs that accompany Dr. Ashby's article. Those above illustrate the most remarkable of all, the Neolithic temple of Hal-Tarxien, discovered only recently, during the war, by Professor Themistocles Zammit, Curator



SHOWING A ROUND STONE BASIN (RIGHT FOREGROUND): ANOTHER VIEW OF THE SLAB WALLS SEEN IN THE TOP RIGHT AND LOWER CENTRAL PHOTOGRAPHS.

of the Museum at Valletta. "What strange rites," says Dr. Ashby, "were practised in these sanctuaries we may never know, interesting though it would be to learn something of the religious beliefs of some 4000 years back." He gives a sinister hint of priestly terrorism in describing the apse shown in the upper of the two central photographs. The aperture in the back wall communicated with an oracular chamber, and when the apse was roofed and dark a hidden priest could have given awe-inspiring responses. In our issue of January 28, Dr. Ashby described recent archaeological discoveries in Italy, at Rome, Ostia, and Mentana.



# 'VARSITY 'CHASING: AN ANNUAL SPORTING EVENT NEAR CAMBRIDGE.

PHOTOGRAPHS BY C.N. AND SPORT AND GENERAL



NEARLY DOWN: MR. M. O. PEASE, ON "SUNSHINE," JUST ESCAPES ADDING TO THE CONSIDERABLE NUMBER OF "SPILLS."



TAKING THE WATER JUMP IN FINE STYLE: THREE OF THE COMPETITORS IN THE RACE FOR THE HUNTERS' CHALLENGE CUP.



LEADING-IN THE WINNER, C.U. CHALLENGE CUP: MR. J. SEELY'S PRUDENCE (OWNER UP).



A CLOSE FINISH IN THE HUNTERS' CHALLENGE CUP: THE HON. A. J. WATSON'S NORTHAMPTON (OWNER UP) BEATING MESSRS. HOPKINS' DAVID (MR. KLEINWORT).



LEADING-IN THE WINNER, UNIV. CHALLENGE WHIP: MR. B. MOSELEY'S AUNT STRANGE.



MR. H. ELTON, ON GAMECOCK, FALLS AT THE DITCH IN THE UNIVERSITY CHALLENGE WHIP: A RACE IN WHICH ONLY TWO OUT OF EIGHT COMPLETED THE COURSE.

Some excellent sport was seen at the annual steeplechase meeting held by Cambridge University at Cottenham. It began on February 17, after a postponement of two days owing to frost, and was concluded on the 18th. On the first day there were one or two bad spills, especially in the race for the Stewards' Cup, in which, out of a field of eleven, two riders were injured and a valuable horse had to be destroyed. The Hon. Ivor Guest won both the Stewards' Cup and the



THE WINNER OF THE HUNTERS' CHALLENGE CUP: THE HON. A. J. WATSON, ON HIS NORTHAMPTON, CLEARING THE WATER JUMP AT COTTENHAM.

Loder Cup. On the second day there were also many falls, but happily no one was seriously hurt. The Cambridge University Challenge Cup (2½ miles) was won by Mr. J. Seely on his Prudence; and the Hunters' Challenge Cup (2½ miles) by the Hon. A. J. Watson on his Northampton, by two lengths from Messrs. Hopkins' David (Mr. Kleinwort up). Mr. B. Moseley, on his Aunt Strange, won the University Challenge Whip (3 miles).



# HOME-GROWN OPERA AT CAMBRIDGE: AN OLD BALLAD DRAMATISED.

PHOTOGRAPHS BY WALTER BENINGTON.



A DRAMA OF SISTERLY JEALOUSY: ELLEN (MISS GLADYS MOGER) DISCOVERS HER BETROTHED KNIGHT, RAINALD (MR. CLIVE CAREY); MAKING LOVE TO HER SISTER ANNOT (MISS DOROTHY CAMPBELL GILES) IN ACT I.



THE JEALOUS ELDER SISTER WHO DROWNED HER RIVAL: MISS GLADYS MOGER AS ELLEN.



WITH A HARP THAT WAS STRUNG WITH THE DROWNED ANNOT'S HAIR: MR. STEUART WILSON AS THE HARPER.



WHERE THE HARP (STRUNG WITH ANNOT'S HAIR) SINGS "THERE STANDS MY SISTER, WHO DROWNED ME": ELLEN (LEFT FOREGROUND) DENOUNCED AS A MURDERESS (ACT III SCENE II).



THE RIVER FOLK IN THE FOREST WHOSE SONG (IN ACT II.) IS ONE OF THE BEST MUSICAL NUMBERS IN THE OPERA: A CHORUS FORMED ENTIRELY OF LOCAL SINGERS.



THE YOUNGER GIRL WHO IS DROWNED BY HER JEALOUS ELDER SISTER: MISS DOROTHY CAMPBELL GILES AS ANNOT.

Members of Cambridge University, who have formerly given several operas (including "The Magic Flute" and "The Faerie Queene"), performed in the New Theatre at Cambridge (from February 14 to 18) a notable opera composed by one of themselves, Dr. Cyril Rootham, and entitled "The Two Sisters." The whole work was a remarkable example of local co-operation, for practically everything was done in Cambridge—the scenery and dresses (by Lionel Penrose and Rolf Gardiner), and dances by the Cambridge branch of the English Folk Dance Society, while all the chorus and most of the orchestra were local. The composer

conducted, and the opera was enthusiastically received. The plot is founded on the old Scottish ballad "Twa Sisters of Dinnorie," but, as the story is frequent in folk-lore, the setting was made independent of time and place. A young knight, Rainald, about to be wedded to Ellen, meets her younger sister, Annot, and falls in love with her. Ellen discovers them, and later takes Annot to the river and drowns her. A Harper, who sees the crime, strings his harp with the dead girl's hair, and, when the guests assemble for the wedding, the harp-strings reveal Ellen's guilt by singing in Annot's voice.



## THE DAILY "BATTLE OF FLOWERS" AT NICE: "MUSHROOM" STALLS.

DRAWN BY STEVEN SPURRIER, R.O.I.



A BUSY SCENE IN THE CITY OF FLOWERS: STALL-HOLDERS DOING A BRISK TRADE WITH THEIR CUSTOMERS IN A STREET INTO WHICH THE FLOWER MARKET AT NICE HAS OVERFLOWED.

Nice has long been famous as a flower-growing centre, and the "Battle of Flowers" on the Promenade des Anglais is the great event of the annual Carnival. Every day, however, there is fought an informal "battle of flowers" in another sense, between seller and customer in the busy shopping district of the town. In a note on his drawing, Mr. Spurrier writes: "The Flower Market has overflowed, so large has become the trade, so that an adjoining street is

used, and the flower-sellers pitch their stalls here, packed close together, the stall umbrellas looking like so many mushrooms. Here you will see flower-buyers of all types—the flower-shop proprietor, the café, pension, and hotel people, and the lady doing her shopping accompanied by a maid who carries the purchases in a basket. The porters who carry purchases anywhere over the town are to the right of the picture."—[Copyrighted in the U.S. and Canada.]



# BUCHANAN'S SCOTCH WHISKY



## “BLACK & WHITE”

The Largest Stocks of old matured Scotch Malt Whisky are held by James Buchanan and Co., Ltd., and Associated Companies, which enables them to maintain their pre-War standard of age and quality.





PRINCESS MARY is, I have been told, filled with admiration for us women journalists because we have found so much to write about in what she calls her "quite unremarkable" trousseau. Her Royal Highness is so modest that she does not appreciate the fact that her marriage is of such supreme interest in the world of women that we should lose what place we have in the affections of our readers if we failed to tell them all we can about a trousseau which is, like the bride it is prepared for, tasteful, dainty, pretty, and quite sufficient even for a Princess in a world wherein, if fashion does not change quickly, its "hall-marks" do. The royal bride's riding outfit is as neat and smart and saddle-like as may be; the sloppy kind of riding dress finds no favour with her. There are thick habits and coats, a medium set, and light ones, for we shall see her later in the Row with her husband. Both are lovers of riding and of horses. Our Princess never looks better than in the saddle, and she uses the side variety, which is far more becoming to our sex than the cross. Looking at about a score of cross-riding equestriennes the other day, I was puzzled because they all looked so squat and small, while I knew one or two of them to be otherwise. I have thought about it since, and have noticed that as a general rule women are shorter in the lower limbs and longer in the body than men, who generally are short bodied for their length of leg. Princess Mary sits close, straight and square, and looks remarkably business-like. She wears well-tied stocks, which seem as if she tied them herself, and her rather wide-brimmed bowler-shaped hat suits her. I believe that she has remarkably good hands for her horses' mouths,

modiste. As Mrs. Wallace, widow of Mr. James Stewart Wallace, she first used her talent for designing dress, and made her initial success. She introduced the idea of giving her creations pretty names, such as the "Flush of Dawn," "Silver Starlight," and other titles, of which



A PICTURESQUE DRESS.

Ultra-modern and yet full of the charm of a bygone age is this Lucile creation of old-blue taffetas, trimmed with fur and silver tissue, and embroidered with silver and steel beads.

women talked—so incidentally did men—in sometimes light and laughing vein. It all served to bring these graceful, pretty frocks and coats to public notice. An innovation, too, was a stage in a show-room arranged as a small hall, on which new models were shown by mannequins with appropriate lighting. This, in colloquial parlance, "caught on," and Lucile's dress shows are an integral part of London fashionable life. This genius in gowns has for some twenty years been Lady Duff-Gordon, her husband having succeeded his cousin four years before their marriage. She was wrecked in company with him in mid-Atlantic crossing to America, where she is as well known for her clever designing as in Paris and here; happily, after exposure in an open boat, they were saved. Her only daughter—of her first marriage—is the Countess of Halsbury.

Miss Audrey James must be as free from superstition as she is from vanity, despite her lovely little flower-like face and most fascinating individuality. She has chosen Friday, March 24, for her wedding with Captain Muir Dudley Coats, M.C. The date is in Lent, and Friday is regarded by some people as unlucky. Captain Coats is the younger of the two sons of Sir Stuart Coats. His elder brother, who was in the Coldstream Guards and also won an M.C. in the war, is married to the Earl of March's daughter, sister of Lady Doris Gordon-Lennox, who will be one of Princess Mary's bridesmaids. The Coats are, of course, in the enviable atmosphere of millions. Miss Audrey James comes of a well-endowed family, too. Her mother, now the wife of one of the King's Gentlemen Ushers, Major John Chaytor Brinton, D.S.O., M.V.O., has the pleasing capacity of looking like one of her own daughters. She is remarkably clever, and as Mrs. William James was frequently hostess to King Edward and Queen Alexandra, and shone as an amateur actress and danseuse. Her mother was a sister of Georgina, Lady Dudley, and was, like that lady, very handsome, but in quite a different style, as she was fair, with Clytie-like hair and brows and a Junoesque figure and carriage. Mrs. Blundell Leigh is Mrs. Brinton's only surviving sister since the death of Lady St. Oswald.

Women are taking a hand in politics quite seriously. It used to be said of us that we were sure to vote for the handsomer and more charming candidate. The soft impeachment may not be wholly set aside; women would naturally prefer so to vote, as men are to be depended upon to favour the most attractive members of our sex. At the same time, women are now opening their minds' eyes on how the world wags, and which

wire-pullers will make it wag the best way. It is symptomatic that, if you ask an ordinary woman of intelligence whom she will vote for and why, she will give excellent and well-thought-out reasons for her intended action, and they will be based on patriotic rather than on party lines.

The Earl of Feversham is a remarkably handsome and bright, friendly-faced boy. In November he will be sixteen, and he certainly was not behind the door, or otherwise out of the way, when the hereditary good looks were dealt out. His grandmother on one side is the Countess of Warwick; on the other, Viscountess Helmsley. The late Duchess of Leinster, one of the most beautiful women that ever walked, was his great-aunt. Lady D'Abernon, Lady Cynthia Graham, and Lady Ulrica Baring are others. Being a boy, he will not value the heritage of good looks very much, but his are of the bright, vivacious kind that will bring him much love and friendship. He has inherited his mother, Lady Marjorie Beckett's, delightful manners with her beauty. The mother and son were with Lady Helmsley at the wedding of Colonel Pepys-Cockerell and Miss Felicia Stewart last week, and most charmingly represented three generations. Mrs. Pepys-Cockerell has seldom been surpassed as a beautiful bride.

Right all right! Only we spell it with a "W," for it is the fact that the soap we all like so much is now made in nice sizeable, substantial bath tablets that is so much all right. Wright's Coal Tar Soap, the only original soap of this kind, is our friend from the cradle to the grave. It is so softening, so refreshing, and so cleansing that our skins feel delightful after its use. It has heretofore proved a slippery friend in the bath, the tablets being of the ordinary size, and apt to need pursuit round our persons. Now the enterprising British makers have launched big bath tablets, which cost 1s. each, the ordinary size being 7d. They can be had of chemists, perfumers, and patent medicine vendors. It is the soap



THE PERSISTENCE OF SPANISH INFLUENCE.

Lucile is responsible for this evening dress in Spanish style of old-rose tissue. The extremely wide sleeves are made of silver-and-gold insertion, and, as an exquisite finishing-touch, hand-made tissue and ribbon flowers of various colours adorn the twisted girdle, from which hangs a long sash.

and, given a good mount, which of course she is, she is hard to beat across country.

The campaign for dress for the coming season begins to unfold, as the models drawn at Lucile's and shown on our page prove. To Lucile we owe it in large measure that London now has a leading part in creating fashion. Much of romance belongs to the success of this clever



A CHIC AFTERNOON COSTUME.

For wrap and dress Lucile has chosen cinnamon-coloured charmeuse; the girdle is of blue brocade, finished off with an oxydised-gold ornament.

which leading dermatologists recommend for skin troubles and their prevention. To prove it genuine, every tablet is marked "Sapo carbonis detergens."

A. E. L.



PURVEYORS TO H.M. THE KING



BY APPOINTMENT

# Real Soup



*Only wants heating and eating.*

"A Guide to Good Living," just published—a little book containing a great deal of interesting and valuable information about the table, as well as a number of special recipes, will be sent to any name and address on receipt of a Postcard. CROSSE & BLACKWELL, LTD., 21, Soho Square, London, W.1

In five minutes you can have soup as good as if you kept a chef in your own home. Crosse & Blackwell's Soups are real chef-made soups—made and put into a tin (or glass if you prefer it) to keep until you want them.

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thirty different varieties. They are composed of the finest meat, or vegetables, or game, or chicken. There's nothing "mock" about C. & B. Soups except Mock Turtle (and you can have C. & B. real Turtle if you like).

For two hundred years famous chefs have been inventing and perfecting Crosse & Blackwell's preparations—to-day you are offered "the best of the best," that is why

It's worth while saying  
**CROSSE & BLACKWELL**  
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FOUNDED IN THE REIGN OF QUEEN ANNE

S.H.B.

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TO go from a well-warmed sitting-room to the chilliness of a bedroom is an uncomfortable proceeding even for the young, while for the elderly it is a most dangerous practice. But all discomfort and danger is obviated if there is a gas fire in your bedroom.

**ECGA** For further information on the modern gas fire write for Gas Economy Leaflet No. IV, to The British Commercial Gas Association, 30 Grosvenor Gardens, S.W.1

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22-in. Cutter,  
Nine Blades.

**PRICE: Carr. Paid, £75**



## THE JAPAN THAT WAS AND IS.

IT is a pity that Mr. Julian Street—or can it have been his publishers?—decided to call his book "Mysterious Japan." In these boosting days, the title suggests, shall we say, the Mystery of the Daily Sale! Yet there is aptness in the naming. "For all its pantaloons and derby hats" (our author is American) "Japan is still Japan," and so a mystery to the men and women of the West.

Indeed, it is complicating matters by reverting to its old self. It has always had certain peculiarities necessarily foreign to us—

"At the door of a theatre or a restaurant the Japanese check their shoes instead of hats. . . . Action in the theatre is modelled not on life but on the movements of dolls in marionette shows. . . . Instead of slipping her thread through the eye of her needle, a Japanese woman slips the eye of the needle over the point of her thread; she reckons her child one year old on the day it is born and two years old on the following New Year's Day. Thus, when an American child born on December thirty-first is counted one day old, a Japanese child born on the same day is counted two years old."

These are trifles. But hundreds of other instances could be cited. There came a day, however, when all Japan seemed mad in a desire to ape Europe and the United States: the picturesque yielded to the practical as conceived by ourselves, our neighbours, and our friends across the Atlantic. It did not endure. The Japanese are still very up-to-date, despite a telephone system described as "unbelievably awful," but there is more than a tendency to realise that there was good in the old. "Because Japan has accepted a thing it does not mean that she has accepted it for ever." Rather over thirty years ago, the craze for everything foreign was such that European dress became fashionable with both men and women. A little later it was different—

"The men who found foreign dress useful continued to wear it for business, although those who

could afford to do so kept a Japanese wardrobe as well. But the women, to whom European dress was only an encumbrance, discarded it completely, so that to-day no sight is rarer in Japan than that of a Japanese woman dressed in other than the native costume."

Thus it is with other things. The Japanese know how to discard as well as how to adopt.



RECENTLY THE OBJECT OF AN ATTEMPTED DYNAMITE OUTRAGE: THE TRAMWAYS OF JOHANNESBURG, STOPPED BY THE GREAT RAND STRIKE—LIFE AT A STANDSTILL IN MARKET STREET

The great strike of miners on the Rand, which began early in January, has not (at the time of writing) been settled, but a Reuter message of February 18 from Johannesburg said that over 4500 white men, officials and returned strikers, were then working along the Reef. A message of the 16th said: "Three detonators and a quantity of crushed dynamite were found yesterday (February 15) on the tramway lines at Jeppes Dip, in the centre of Johannesburg. One tramcar passed over the spot, but fortunately there was no explosion."—[Photograph by Topical.]

As to this, note their attitude the other day in refusing to visé the passport of the leading feminine American exponent of birth control, thus preventing her campaign, on the ground that birth control would be detrimental to Japan's future.

Their outlook is worlds away. Kipling, it is recalled, wrote of Japan as "the Land of Little Children, where the Babies are the Kings."

"Somehow you must witness the phenomenon before you grasp the fact of their astonishing profusion. Even the statistics, showing that the population of Japan increases at the rate of from 400,000 to 700,000 every year, don't begin to make the picture, though they do make apparent the fact that there are several million children of ten years or younger . . . all in a country smaller than the State of California. . . . Fifty years ago the population of Japan proper was less than 33,000,000. To-day it is more than 57,000,000."

Concerning the disposal of these huge figures, Mr. Street is illuminating—

"I do not believe that Japan will ever fully settle her surplus population problem by means of emigration, whether to annexed territory or to other countries. The Japanese do not like to leave home. There are only about 300,000 Japanese in China, for example, and they have not colonised to nearly the extent they might have in Siberia."

Instead they have done what England did and Belgium has done—turned their land into an industrial country; although in many commercial and essential respects they have still to master the "horrid arts of 'efficiency'"; to give up that wholesale waste of labour which employs at least three men where two could do a given job with ease—there are three in every railway-engine cab, for example!


Hitherto, it would seem that the national efficiency has been judged only by the remarkable state of training evident in the Imperial Army and Navy.

This but indicates a phase or two of Mr. Street's book. Its interests are as many as they are fascinating—from earthquakes to Teism; flower management to wrestling; narikins (the new rich) and narihins (the new poor) to Labour; gardening to hara-kiri.

The last, by the way, has its practical side. Involved with it was a property right. "The property of a man beheaded by an executioner was confiscated, whereas one committing hara-kiri could leave his estate to his family."

Altogether, a distinctly readable work, well summed up by Mr. J. O. P. Bland when he wrote: "I don't think there has been such a good description of Japan, for popular purposes, this century."

\* "Mysterious Japan." By Julian Street. (Heinemann; 12s. 6d. net.)



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PACKED IN VARYING DEGREES OF STRENGTH TO SUIT EVERY CLASS OF SMOKER.

Player's Gold Leaf Navy Cut	-	PER OZ.
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Player's "White Label" Navy Cut	-	10 <sup>1d</sup> / <sub>2</sub>

Also PLAYER'S NAVY CUT DE LUXE (a development of Player's Navy Cut). Packed in 2-oz. and 4-oz. air-tight tins at 2/4 and 4/8 respectively.


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100 for 5/10; 50 for 2/11	100 for 4/8; 50 for 2/5
24 for 1/5; 12 for 8 <sup>1d</sup> / <sub>2</sub>	20 for 11 <sup>1d</sup> / <sub>2</sub> ; 10 for 6d.

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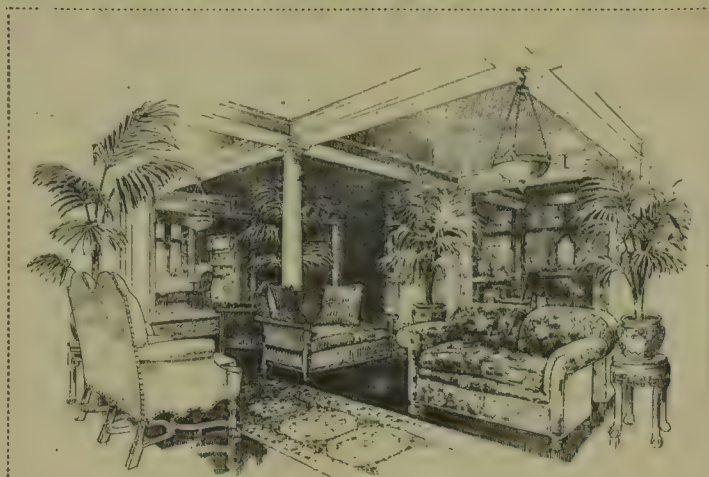
extend to all interested in the Development of Up-to-date, Artistic and Labour-minimising Homes an Invitation to a Remarkable Exhibit revealing the wonderful possibilities in this direction opened up by Modern Home-Building Science

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The Exhibition is extremely comprehensive, showing every detail of the Modern Home worked out, and clearly demonstrating how much can be achieved in making a Home convenient and beautiful without necessitating excessive outlay. Nineteen specimen rooms have been arranged, including Dining Rooms, Drawing Rooms, Bedrooms, Nurseries, etc., as well as extensive displays of Home Equipment, Labour-Saving Devices, and so forth. No Modern Housewife should fail to see this Exhibition, and every housewife who *does* see it will certainly come again and again

### HARRODS GREAT NEW EXHIBITION

**T**HE Exhibition, while serving the general purpose outlined above, is also intended to show in particular the scope and possibilities of the various Inexpensive Furnishing Schemes which Harrods undertake. It is safe to say that many visitors will be absolutely astounded at the effect that can be achieved at no more than quite nominal cost. The Homes shown are in every sense of the word modern,



The Palm Lounge, Harrods 'Modern Homes' Exhibition

contributing equally to rest of body and ease of mind, catering as much for the æsthetic as for the practical sense. The Exhibition centres round a spacious Palm Lounge, where visitors may meet their friends or sit in comfort and take their notes. To those who find it impracticable to come to Harrods, a copy of Harrods superbly produced book, 'Modern Homes,' will be sent free on request

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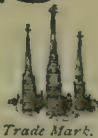
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if you prefer a fuller blend.

Both are sold everywhere in the following packings only:  
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	10's	20's	50's	100's
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## THE PLAYHOUSES.

## "ENTER MADAME." AT THE ROYALTY.

"ENTER MADAME," the new play by Miss Gilda Varesi and Miss Dolly Byrne which is giving delight to patrons of the Royalty Theatre, is "Divorçons" with a difference; at any rate, it resembles that piece to the extent of depending for its chief stroke of comedy on a scene which shows the gradual reconciliation of a married couple at the very point of severance. The wife is an opera-singer, full of the whims and caprices which stage tradition assigns to the prima-donna; the husband has grown tired of playing second fiddle to "Madame." So they have decided to part, and selected their new partners; but before they do so Madame suggests a farewell supper party at which the new bride shall be present, and she has more in her mind than appears on the surface. The party proves a noisy affair, but the husband is persuaded to linger on after the other guests have left. He stays, despite frantic telephone calls from his lady-love downstairs; we see him at length stop those calls by taking off the receiver prior to disappearing into his wife's bedroom. There is nothing for it now but an elopement with the woman he was about to divorce; off he goes then to Buenos Aires, one of her train, his function once more to carry her dog. The gay trifle is acted with spirit by all concerned, Mr. Dennis Eadie gives quite admirable comedy; while Miss Varesi's accomplished technique and richly detailed bravura in the part of the spoilt prima-donna come as something like a revelation.

"MIXED MARRIAGE." AT THE AMBASSADORS'. There is a splendid programme at the Ambassadors' just now—drama of the very highest quality, both of the two plays presented being the work of Irish authors. The shorter item is Synge's masterpiece in tragedy, "Riders to the Sea"; the poetry, the symbolism, the pathos of this moving story need most delicate stage treatment, and fortunately they obtain it at the hands of a cast headed by Miss Sara Allgood and Fred O'Donovan. The companion play is Mr. St. John Ervine's mordant study of bigotry and party feeling in Ireland, "Mixed Marriage." That it is a play with a purpose is undeniable—you may label it propaganda drama if you please—but its characters are so truly observed, its action moves so inevitably, and the balance between opposing opinions is kept so true that the feeling aroused is not so much the indignation which ordinary propaganda often seeks to provoke, as pity, and the tolerance pity breeds. Once again Miss Allgood and Mr. O'Donovan are leading figures in the company, but their four supporters deserve every bit as much praise as they for a faultless rendering.

## CHESS.

TO CORRESPONDENTS.—Communications for this department should be addressed to the Chess Editor, 15, Essex Street, Strand, W.C.2.

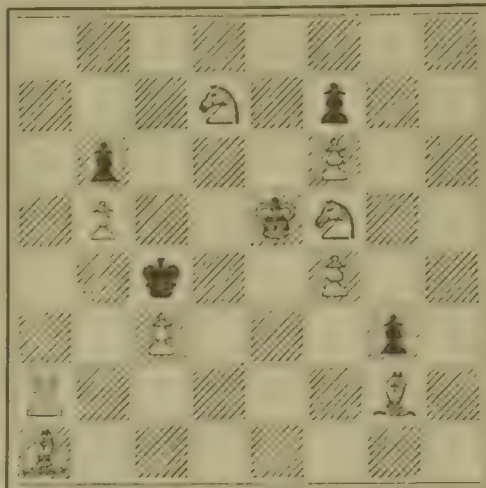
J F WILKINSON (Alexandria).—We are pleased to hear from you again. Thanks for correspondence game, which shall have our careful consideration.

AHMED MIRZA (Dacca).—Thanks for problem. Our reply cannot always appear immediately on receipt of letters, but the answer you ask for appeared a fortnight ago.

Clt L. E. HARIVEL (Edinburgh).—Your solution came to hand too late for our last acknowledgment, but you will see your name amongst the solvers in the list below.

JOHN DONEY (Winnipeg).—Thanks for your letter and further contributions all of which shall receive our attention.

PROBLEM No. 3876.—By C. S. KIPPING.  
BLACK.



WHITE.  
White to play, and mate in two moves.

SOLUTION OF PROBLEM No. 3874.—By KESHAB D. DE:

WHITE BLACK  
1. Q to Q R 7th K takes Q Kt  
2. Kt to K 8th (ch) K to K 4th  
3. Q to Kt 8th, mate.

If Black play 1. K takes K Kt, 2. P to K B 4th, etc.; and if K to B 5th, then 2. Q takes P (ch), etc.

CORRECT SOLUTIONS OF PROBLEM No. 3871 received from H F Marker (Porbandar, India), A J Khetsey (Madras), Henry A Seller (Denver), and John Doney (Winnipeg); of No. 3872 from Albert Taylor (Sheffield), James M K Lupton (Richmond), John Doney (Winnipeg), H F Marker, and Henry A Seller (Denver); of No. 3873 from Ch. Le Harivel (Edinburgh), John F Wilkinson (Ramleh), E J Gibbs (East Ham), M de Winton (Gloucester), C H Watson (Masham), J B Camara (Madeira), James M K Lupton (Richmond), P W Hunt (Bridgwater), and John Doney (Winnipeg).

CORRECT SOLUTIONS OF PROBLEM No. 3874 received from C H Macpherson (Kew Gardens), H Grasett Baldwin (Farnham), G Stillingfleet Johnson (Cobham), Thos. Brayton (Tottenham), T O McKears (Handsworth), Ch. Le Harivel (Edinburgh), H W Satow (Bangor), L W Cafferata (Newark-on-Trent), James M K Lupton (Richmond), C H Watson (Masham), C F Way (Emsworth), H Burgess (St. Leonards-on-Sea), A W Hamilton-Gell (Exeter), P W Hunt (Bridgwater), Albert Taylor (Sheffield), E J Gibbs (East Ham), John F Wilkinson (Ramleh), and W J Stubbins.

on-Sea), A W Hamilton-Gell (Exeter), P W Hunt (Bridgwater), Albert Taylor (Sheffield), E J Gibbs (East Ham), John F Wilkinson (Ramleh), and W J Stubbins.

CORRECT SOLUTIONS OF PROBLEM No. 3875 received from H W Satow (Bangor), A W Hamilton-Gell (Exeter), Mrs. Rodger (Rutherglen), P W Hunt (Bridgwater), H Burgess (St. Leonards-on-Sea), E J Gibbs (East Ham), L W Cafferata (Newark-on-Trent), C F Way (Emsworth), H Grasett Baldwin (Farnham), P Cooper (Clapham), G Stillingfleet Johnson (Cobham), Albert Taylor (Sheffield), C H Watson (Masham), and J C Stackhouse (Torquay).

## CHESS IN ENGLAND.

Game played in the Championship Tournament of the City of London Chess Club between Messrs. R. H. V. SCOTT and W. GOODING.

(Queen's Pawn Game.)

WHITE (Mr. S.) BLACK (Mr. G.)

1. P to Q 4th P to Q 4th  
2. P to K 3rd Kt to K B 3rd  
3. B to Q 3rd Kt to B 3rd  
4. P to K B 4th Kt to Q Kt 5th  
5. Kt to K B 3rd Kt takes B (ch)  
6. P takes Kt P to B 3rd

In the Hastings Tournament Tschigorin against Tarrasch here continued with P to K 3rd, which seems to give Black a more open game.  
7. Kt to B 3rd P to K Kt 3rd  
8. P to K R 3rd P to K 3rd  
9. Castles Kt to R 4th

Black's forces are insufficiently developed to make this move effective, and its result is therefore a loss of time.  
10. P to K 4th B to K 2nd  
11. Q to K sq Q to B 2nd  
12. Kt to K 5th P to B 3rd  
13. Kt to Kt 4th Castles  
14. Kt to R 6 (ch) K to R sq  
15. P to K Kt 4th

This sprightly advance of White's Pawns, although seriously uncovering the King's position, is quite safe in view of the faulty disposition of Black's strength.  
16. P to B 5th Kt to Kt 2nd  
17. K P takes P K P takes P  
18. Q to R 4th P takes B P  
19. P takes B P B to Q 2nd  
20. K to R sq Q R to K sq  
21. B to Q 2nd P to B 4th  
22. P takes P B takes Q B P  
23. P to Q 4th

White seems to have a Pawn ready for every occasion.

The ending is practically forced, and is a fine study of effective Kt play. It is a pleasure to meet such a game, and both sides are to be complimented on the skill they exhibited.  
24. R to B 3rd B to Q 3rd  
25. Q R to K Kt sq R to K 5th  
26. Kt takes R P takes Kt  
27. R to K 3rd B to B 5th  
28. R to Kt 6th

29. Kt to B 7th (dbl ch), K to Kt sq; 30. P takes P and must win.  
31. P takes P Q to Q 3rd  
32. Q to B 7th Q takes B  
33. Kt to B 5th P takes R  
34. Kt to Q 6th Kt to Kt 2nd  
35. Kt to B 5th R to K Kt sq  
36. P to Q 5th R to K B sq  
37. Kt to K 7th B takes P

38. Q takes Q Q to B 5th  
39. R takes P B takes Q  
40. R to R 4th (ch) Kt to R 4th  
41. R takes Kt (ch) Kt to R 4th  
42. R to R 7th (ch) Resigns.

"The Game of Chess," by Stuart C. Blake, is a reprint of an essay read by the author to the Debating Society of the Y.M.C.A. at Great Yarmouth. It is conceived somewhat in the style of the old Chess "Moralties," and is interesting from the fact that such a subject was considered attractive enough to put on the Society's programme.

*Even, the Lady's Pictorial*, of Wednesday, Feb. 22, is full of topical snapshots and attractive portraits of well-known people. Richard King contributes another essay; there is a good short story, and amusing articles from Paris and the Riviera. Fashions are fully portrayed, with sketches by Soulie, Woodruff, and Marla Tyrell. An excellent number, in fact, both in appearance and contents.



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the finest manufactured pearls ever seen.

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"I recently had handed to me for examination a necklace of *Ciro Pearls*, and I consider them the finest manufactured pearls I have ever seen. I can truthfully say I have had real pearls to the value of millions pass through my hands, and these *Ciro Pearls* make me feel that we chaps will be out of work in time, for in appearance they are equal to the genuine, but the cost is vastly different."

## OUR UNIQUE OFFER.

On receipt of one guinea, we will send you a necklet of *Ciro Pearls* 16 inches long, with clasp and case complete, or a ring, brooch, ear-rings or any other *Ciro Pearl* jewel in hand-made gold settings. If, after comparing them with real or other artificial pearls, they are not found equal to the former or superior to the latter, return them to us within fifteen days and we will refund your money. *Ciro Pearl* necklets may also be obtained in any length required. We have a large staff of expert pearl stringers.

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## Smoking Caps and Silken Tassels by "Warwick."

**I**T is the fashion to smile nowadays at the young ladies who used to present smoking caps to young gentlemen. The time has gone when a man could be led by a silken tassel, or his heart be touched by the presentation of a "smoking table" or a "smoking cabinet."

Yet these quaint and grotesque things spoke a certain reverence for tobacco. Smoking, like wine-drinking, was a cult; my Lady Nicotine was then a lady. But nowadays smoking is often a mere habit. Anything rolled up in a piece of paper is good enough.

And yet what a contrast is this wretched stuff to the fragrant mellowness of a Kenilworth cigarette! It is the thin and rasping vin ordinaire to the roundness of a royal claret. (For Kenilworths, like fine wine, are like velvet on the palate.)

"Keep," I say to such a man, "your gaspers, your tongue-stingers, your flavourless whiffs, your palate-warpers; and leave me to enjoy the golden strands of my mellow, sun-ripened Kenilworth, and my pint of Pope Clement."

The "Kenilworth" crop now being used has developed magnificently in store, and is making the finest Virginians procurable to-day at any price. Yet Kenilworths only cost 1/6 for 20; 3/8 for 50; 7/4 for 100.



## Kenilworth Cigarettes

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try Kenilworth Mixture—a new blend of ripe Virginia and fine Eastern tobaccos, as critically chosen and carefully manufactured as Kenilworth Cigarettes.

Kenilworth Mixture per 1/3 oz.

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## Harrods Fitted Cases

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## THE CHRONICLE OF THE CAR.

Ireland for  
the Motorist.It is rather amusing to read some  
of the things that are being  
written regarding Ireland as a

touring ground for the English motorist. I have before me now an article in one of the technical journals which opens with the ingenuous words: "The settlement of Irish national affairs not only opens up that delightful country once again to the automobile tourist, but promises a more or less immediate access of commercial prosperity." I like the qualifying remark about the "more or less" immediate prospect! One is given to wonder where these writers get their information. Certainly at the present moment it is quite unsafe to project a touring visit to Ireland—that ought to be sufficiently obvious from what one gathers from newspaper reports of the doings in that distressful country. And I happen to know that things are a great deal worse than even these reports make out. Many things occur which never get into the papers, but of which one hears from loyal Irish friends who visit England and unburden themselves of stories which cannot be told publicly lest the telling should lead to identification and the meting out to the narrator of swift punishment on his return to Ireland. I certainly have no personal feeling about it, but I do not think it is right that people who are supposed to be responsible journalists, and to write with knowledge, should offer advice to their fellow-motorists to choose Ireland as a holiday venue. On the contrary, they would be

more in accord with the facts if they advised their readers on no account to attempt to tour there this year. In another twelve months matters may have settled down to normality, and then we shall all be delighted to renew our acquaintance



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a-wheel with the many beauties of what we were wont to call the Sister Isle. Just now—no, thank you.

On Shock-  
Absorbers.

Always the designer is looking for some better method of suspending his chassis than is afforded by the present system of leaf springs. It is true that springing has undergone enormous improvement during recent years—so much so that there are systems—or, to be more correct, adaptations of the system—which leave very little indeed to be desired. When one considers the suspension of such cars as the Rolls-Royce, the Napier, or the Lanchester, to mention only three of the most outstanding examples, one is almost prompted to the thought that all the seeking after perfection is wasted effort, since so high a standard has been attained. One may travel fast on very bad road-surfaces in such cars as these and simply not be aware of the fact that there exist such things as pot-holes and bumps, so smoothly and evenly does the suspension act. But these are examples of cars which are not for all; and, like everything else which is of the best, the nearly perfect suspension calls for a combination of design, material, manufacture, and fitting which is costly and quite beyond the range of achievement of the builder of more popular cars. I have driven quite cheap cars—albeit good ones—which were excellently sprung. Not, perhaps, with the luxuriousness of the cars I have named, but still exceedingly comfortable to drive and to ride in over bad roads. On the other hand, I know cars which are not cheap, and in which the suspension leaves a great deal to be desired. So varied are the results attained by different designers that I have almost come to the conclusion that there is a great deal of luck attending the design of a car's

[Continued overleaf.]



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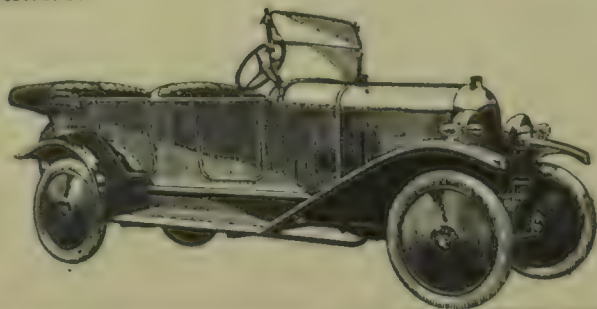
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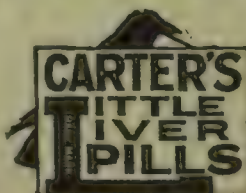
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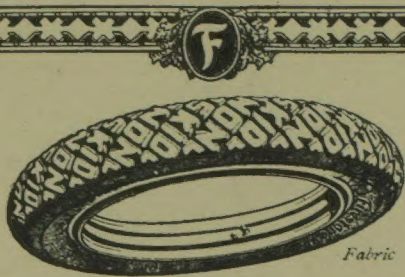
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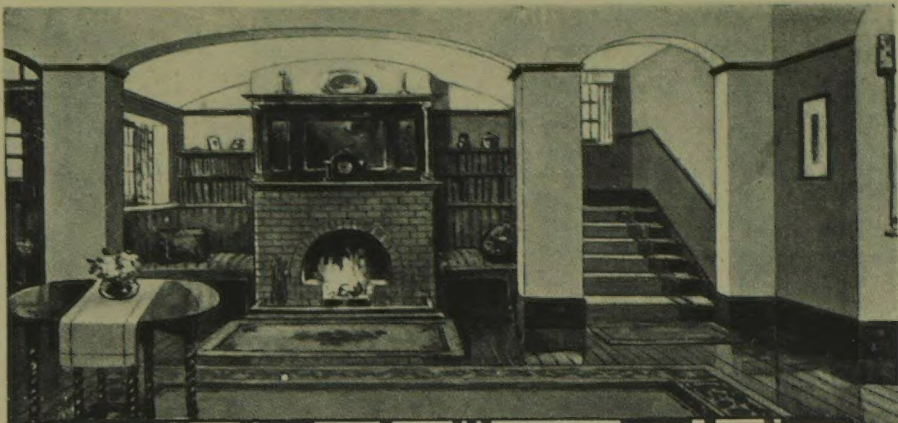
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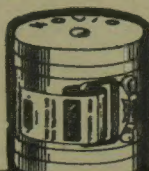
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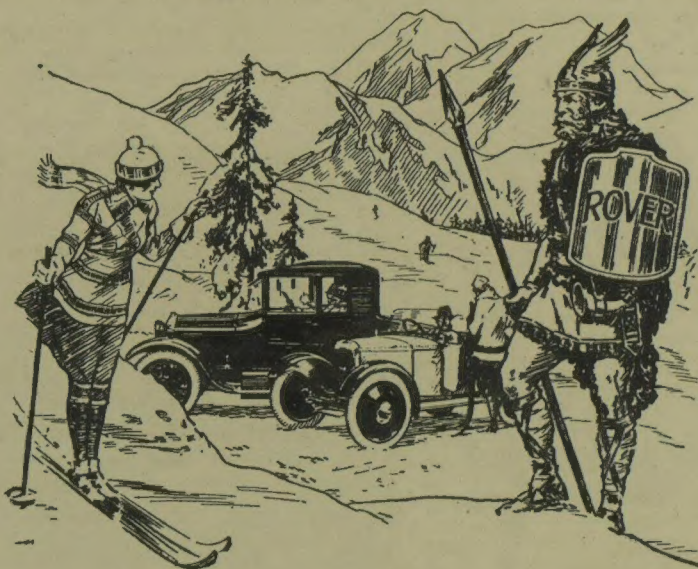
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(Continued.) suspension. One may sample two cars with almost identical springing, and find that, while the one approaches excellence, the other rides like a brick-cart; yet there is no discernible reason for it. The question thus arises whether or not the auxiliary shock-absorbing device is not a requisite in the case of most cars. As a matter of fact, I am rather of opinion that, no matter how well sprung the car, it will be the better for some such device. Of course, the ideal is to do without anything of the kind; but, far as we have progressed, we have not reached the ideal, and until we do I think the shock-absorber will continue to be a very useful accessory to the car.

#### Of What Type?

The number of shock-absorbers being offered to the motorist is legion, and the manner in which they severally operate is varied and interesting. We have those of the "J.M." type, which essentially depend upon coil springs working in a dashpot. These are good in their way, but they only damp out the shocks which would be otherwise transmitted through the springs to the chassis. That is, they do not exercise the least effect upon the movement of the main spring, which it is essential the real shock-

absorber should do. Then we have such devices as the Gabriel, the Barduff, and one or two others which "snub" the rebound of the spring. They allow the spring to flatten out under impact with an obstruction, and check the excessive rebound which occurs in an uncontrolled spring that is trying to regain its normal position. These are good. I used Gabriels on all four springs of a car I owned last year, and they made all the difference to its behaviour on the road. Before the shock-absorbers were fitted it was difficult to keep the car on the road at high speeds, owing to the over-liveliness of the suspension. After fitting, it was as easy to drive as anyone could desire. There are other absorbers, like the Hartford and the Hobson-Dufaux, which depend upon the braking friction between two plates held in face-contact by the pressure of an adjustable spring. These check the action of the spring both ways. They are simply steadiers, so to say, and I am rather inclined to think that in principle they overdo it. I tend much more in the direction of the device which checks rebound only, and allows free upward movement of the spring. I admit I have no real experience of either of the two devices I have just named, and my opinion is therefore based on theory almost entirely.

Lastly, we have the hydraulic type of shock-absorber, such as the "D.N." and the Houdaille, in which paddles working in oil are used to take up the shocks. It would take too long to describe the action of these, and it will suffice to say that they depend upon the well-known law of the incompressibility of liquids. At present I am using the "D.N.," and find that, when once it is properly adjusted to the weight of the car, it is wonderfully effective.

All these types have their advantages, though I am of opinion that some judgment must be exercised in the choice of type, though not necessarily of the individual device of that type. Thus, for instance, I think the hydraulic absorber is not the most suitable for light cars, for which I should prefer the Gabriel or the Barduff. The latter, possibly, are not as good as the hydraulics for cars weighing, over, say, 20 cwt. The friction brake type is suitable for all sizes and weights, subject to the qualifications noted above. In conclusion, I am of opinion that some form of shock-absorber is desirable on nearly all cars, and essential to most, but that care and judgment must be exercised in its choice. The device that will do well on one type will give scant satisfaction on others. W. W.

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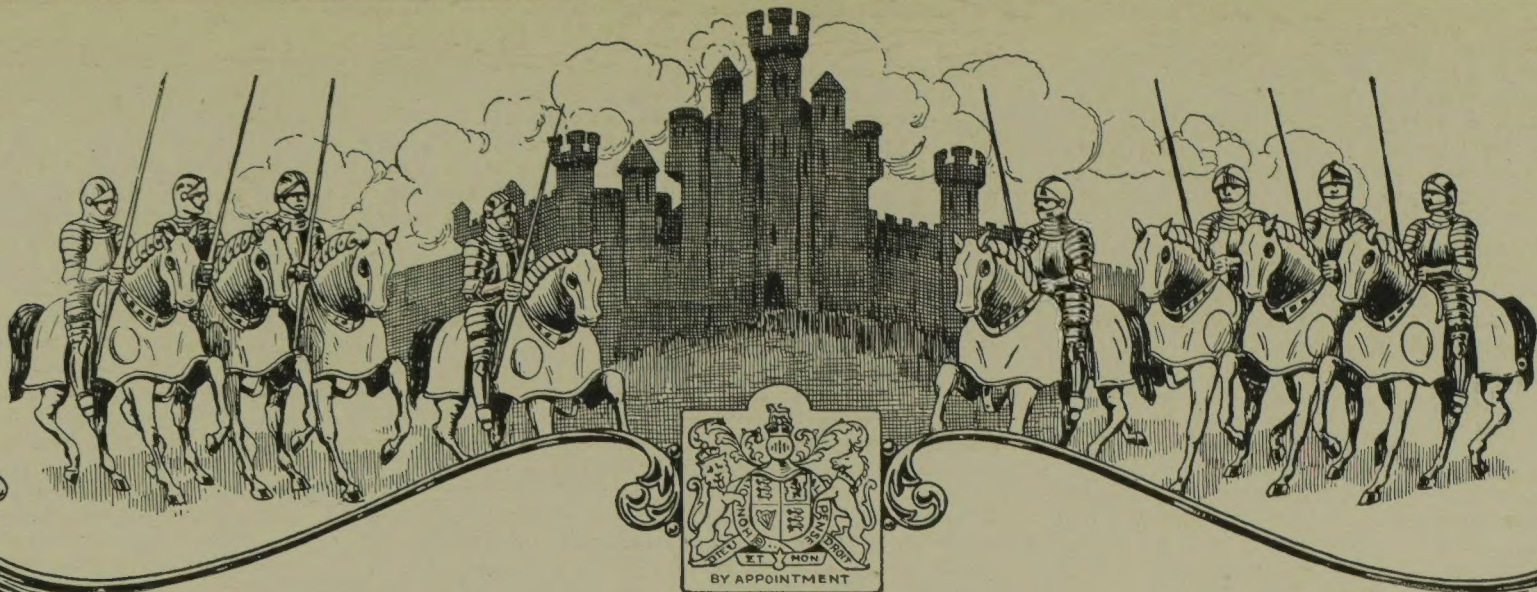
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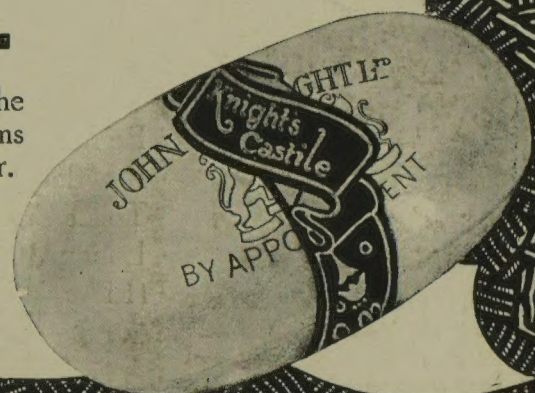
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